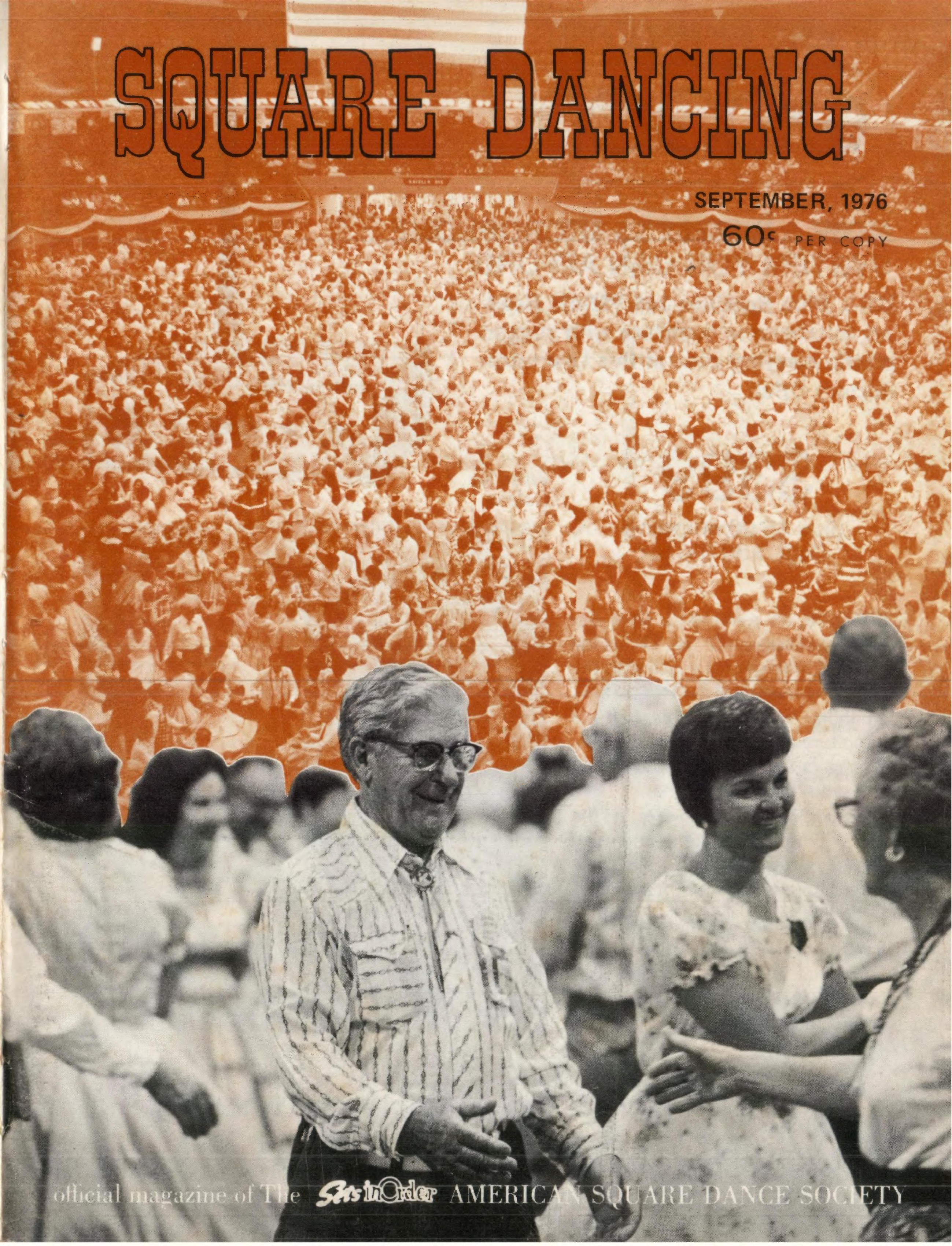


SQUARE DANCING

SEPTEMBER, 1976

60¢ PER COPY



official magazine of The *Six in Order* AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

When I was asked by the Senior Girl Scout Troop leader in Penfield, New York, to help with a Division activity — a Dance Festival — I said “yes” immediately as square dancing has become my new passion. Dick Casper, caller of the Village Square Dance Club, introduced me to SQUARE DANCING magazine and the series on “History of the Dance in the U.S.A.” After reading all the articles I was able to guide the girls in choosing dances, answer questions about square dancing and throw out interesting tidbits, even when no one asked. Our big day came on March 7th, when over 600 Scouts and their families turned out for the festival . . . the girls demonstrated the dances they had learned and then families were pulled from the stands to learn some basics in square dancing. From the smallest child to an elderly grandmother, everyone there seemed to catch the spirit of friendliness and joy. This series, “History of the

Dance in the U.S.A.,” was the inspiration to plan our program in order to give all these Girl Scouts and their families a feeling of the early
(Please turn to page 55)



- 5 Hot Line — Late News
- 7 As I See It by Bob Osgood
- 15 New Dancer Series
- 18 Homes for Square Dancers
- 20 Contra Corner
- 22 History of the U.S.A. in Dance
- 24 How We Dance
- 26 Take a Good Look — Clover
- 27 The Dancers Walkthru
- 30 Square Dance Diary
- 31 Ladies on the Square
- 32 Paging the Round Dancers:
Harry and Kazuko Reed
- 33 The Callers' Textbook
- 38 Style Lab — Columns
- 40 National Square Dance Convention
- 41 Round the World of Square Dancing
- 45 Callers/Teachers Workshop
- 54 Caller of the Month: Walt Cole
- 62 On the Record: Reviews
- 84 Square Dance Date Book
- 94 Fashion Feature

SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXVIII-NO. 9

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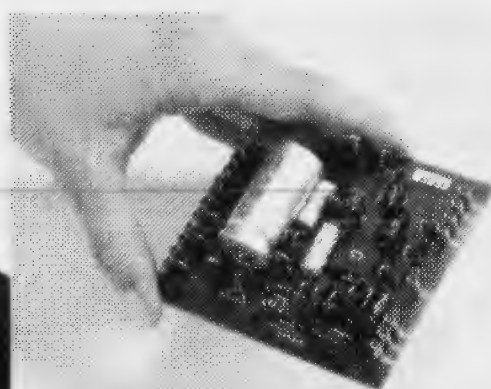


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RED HOT



THE INTERNATIONAL SCENE: According to U.S. News and World Report (July 5th, 1976) Americans, including square dancers, overseas are really whooping it up during the Bicentennial Year. Of special note was a picture of several squares of dancers in Brazil. Included was caller Vaughn Parrish (Colorado) and his wife, Jean.... 50 square dancers from the Los Angeles, California area, members of a singles club, are this month participating in a special Bicentennial celebration in Dijon, France.

THE SOUND OF THINGS: Congratulations to Marshall Flippo who just recently released his one hundredth record for Blue Star Records According to the Callers Gazette issued by Hilton Audio Products, two variable speed cassette tape recorders, both produced by SUPER SCOPE, are now on the market. C-104 sells for approximately \$95.00 and C-105 sells for about \$140.00.... And, while we're on the subject, we echo Jim Hilton's admonition to owners of PA systems. GET IT INSURED!

MISCELLANEOUS NOTES: According to CALLERLAB Executive Secretary, John Kaltenthaler, CALLERLAB members were very well represented at the recent National Convention in Anaheim. 34 members were panelists and moderators, 17 led the contra sessions and 134 were listed on the program as callers for the general dancing sessions.... Sorry, indeed, to learn of the passing of Mildred MacGregor, widow of the late C.P. MacGregor. Mrs. MacGregor managed MacGregor Records after her husband's passing several years ago.... This comment in the Los Angeles Times: "Mrs. (Jimmy) Carter will probably introduce square dancing to the East Room (of the White House) and a style of entertaining involving a minimum of alcohol." With both candidates working hard for votes, we may end up with a square dance inaugural ball in 1977 after all.

MOVING? Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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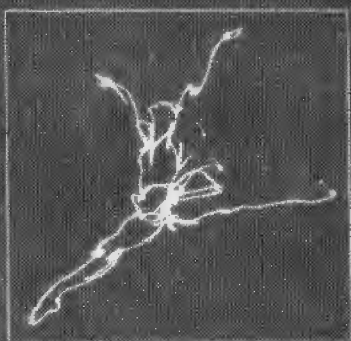
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AS I SEE IT

bob osgood

September, 1976

HAPPY NEW YEAR! This may sound strange, coming as it does just on the heels of summer, but September in the North American continent is the beginning of the square dance year. Clubs that have been semi-dormant over the hot summer months are about to jump into a brand new season, and this month will also mark the start of new, beginner square dance classes.

In recent years we have set aside a portion of each magazine, starting in October, for the new dancers. This year will be no exception. We've had special pictures taken and a new series of cartoon spots drawn up that are aimed at the new dancer. These will include special tips on attitudes, philosophy and manners that will help make the caller's job a bit easier. You'll find more on this starting on page 15.

Square Dance Week is also a feature of September. Before the universal dates of the third week in September were adopted, many square dance areas celebrated Square Dance Week at different times during the course of a year. Some organizations would have a Square Dance Week that tied in with a spring festival, others observed it at a time most suitable for the specific community's needs.

It became apparent that if all areas were to select the same time each year for a Square Dance Week, the impact would be comparable to a massive advertising campaign. Gradually most square dance areas have geared themselves to the dates in September just preceding the time when most square dance classes are set to open. The dates this year are September 20-26.

☆☆☆

As you're reading this, some ten squares of us from many parts of North America will be celebrating the nation's Bicentennial by sharing our American square dance heritage with dancers in Denmark, Sweden and Germany. Interestingly enough, the dances planned will

involve more of the people native to the countries we will be visiting than we have ever experienced in the past.

In Copenhagen, our dancing friends will include many Danes who have only recently finished their basic square dance lessons. Along with them will be veteran square dancers, all members of the Sets In Order American Square Dance Society, whom we have known for many years.

Our second square dance this month is in Stockholm where the evening will take on the appearance of a cultural exchange. Our Swedish hosts plan to involve us in a number of their simpler folk dances while we, in turn, plan to introduce the Swedes to some simple squares, contras and mixers. These events are always fun but they're virtually impossible to plan in advance. The best advice we tend to give ourselves is, "Play it by ear."

We've had the pleasure of dancing in Germany many times dating back to 1957, when we did a number of clinics and workshops and took part in the All-Europe Square Dance Roundup in Ramstein, Germany. This year our American square dancers will be dancing in Berlin to German callers (calling in English, of course) and with a mixture of German citizens and English speaking service personnel among the dancers. A few days later we will have flown to Munich and travelled by bus into the Bavarian countryside to enjoy three days in Garmisch-Partenkirchen. There we will spend one evening with a square dance club, again made up of both Germans and Americans.

We're sorely tempted on occasions like this to stop everything else for a while and sit down and write a book based wholly on our experiences over the years, made possible by the Aladdin's Lamp that is square dancing. Visiting homes of square dancers in countries overseas and here in North America as well, has provided us the opportunity to become close friends with wonderful people whom we never would have met had it not been for square dancing.

The life of a square dancer seems to be just one great surprise—one exhilarating experience after another. We doubt if we'll ever get tired of it—and will continue to enjoy our memories.

Convention Aftermath.

WE'VE HAD a little opportunity now to think back over the recent 25th Annual National Square Dance Convention, to look at several hundred pictures (see the article starting on page 9) and view the first rough cut of the convention-sponsored movie of the Bicentennial pageant.

The letters, personal comments, and phone calls have been most interesting—and varied. There seem to be just as many who were exuberant over the outcome of the big event as those who were critical. Apparently the individual reactions were based upon each person's own experiences during the three days.

Those who took part in the educational seminars and viewed the pageant were ecstatic.

Those who were critical were justifiably concerned over the condition of the sound in many of the large dance areas. Others were confused by last-minute switches in facilities for some of the dance events, making it difficult or impossible to locate a number of the programs.

Regardless of the extremes—the likes and the dislikes—the 25th Annual National Square Dance Convention was indeed a fantastic event. At no time in the past and possibly at no time in the future will almost forty thousand square dancers from all parts of North America and from more than fifteen countries overseas be gathered at one time for a giant show of numbers of participants such as this.

Forgetting for a moment the shortcomings—which it seems we are bound to face any time that we are attempting to provide a dance for this large a crowd—we can't help but be amazed that this many people, all paying their own way, all coming to participate and not simply to observe, do in fact actually come together.

It's an easy matter to criticize the sound or other problems. It's another thing to offer solutions and suggestions that might prove helpful to future convention sponsors. With this in mind we invite all those reading this issue of *SQUARE DANCING* magazine who would like to pass along ideas for solutions, suggestions for improvements, and complaints, to send them to

us in the next couple of weeks. We in turn will include some of them along with thoughts of our own in a coming series of articles aimed at helping those who put on these giant "showcases of square dancing" every year.

One point, indeed, hits home as we listen to one convention delegate after another tell of being housed many miles away from the convention center and from those who, as paid delegates, were kept out of the convention center because of crowded conditions. Perhaps now is a good time to change our thinking away from *how large* we can make a convention to simply how good a convention can be.

It's doubtful that the record count of 39,796 will ever be surpassed. Perhaps now we ought to do what many square dance vacation institutes do—simply look at the facilities, decide how many can intelligently be housed and how many can dance with comfort—and then sell convention admissions on a "first come, first admitted" basis limited to the size of the facilities. The competitive feeling of trying to be the *largest* is a fallacy. If the convention each year is to be a "showcase" of the square dance activity, now is a good time to start thinking in terms of how each one can somehow be more unique, more original, more valuable than the conventions of the past. This we suggest as being the goal of future conventions.

We don't intend leaving the subject of the 25th National Square Dance Convention without additional comments. We would, however, like to make them more constructive. This we will start to do next month.

Booth Talk

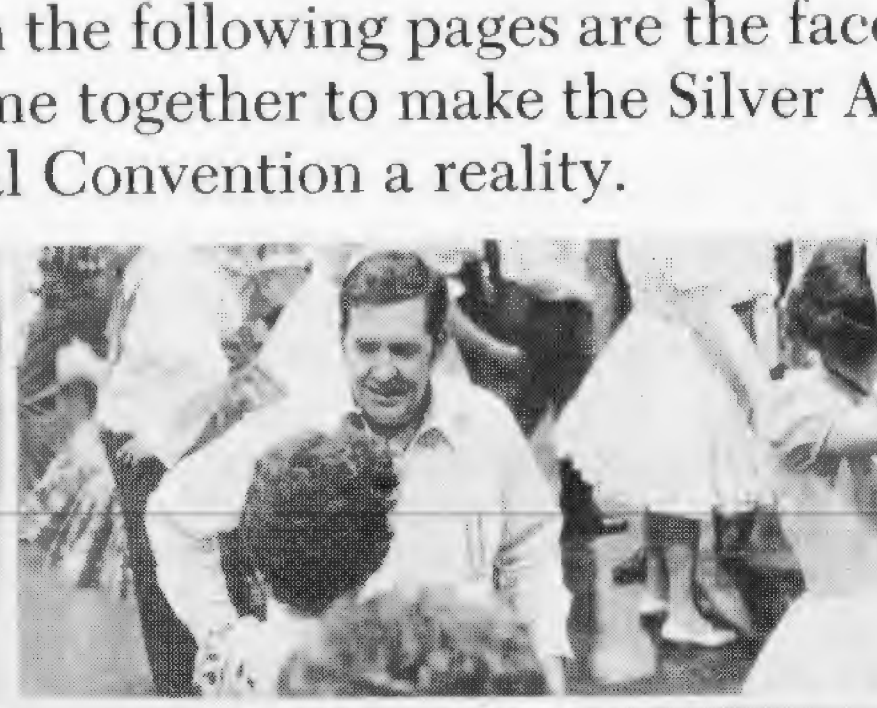
WE DISCOVERED a number of years ago that the best way to see the greatest number of our friends—folks who are regular readers of *SQUARE DANCING* magazine and members of SIOASDS—is for us to stay in one place. Eventually almost everybody attending the convention will pass by. This is our prime purpose in having a convention booth. Virtually our entire staff was on hand at one time or another during the three days in Anaheim and, to sum it all up, it was a great experience. It was a special pleasure to meet so many of you—some for the first time.

On the pages that follow is a pictorial record of the Convention. Hope you enjoy it!

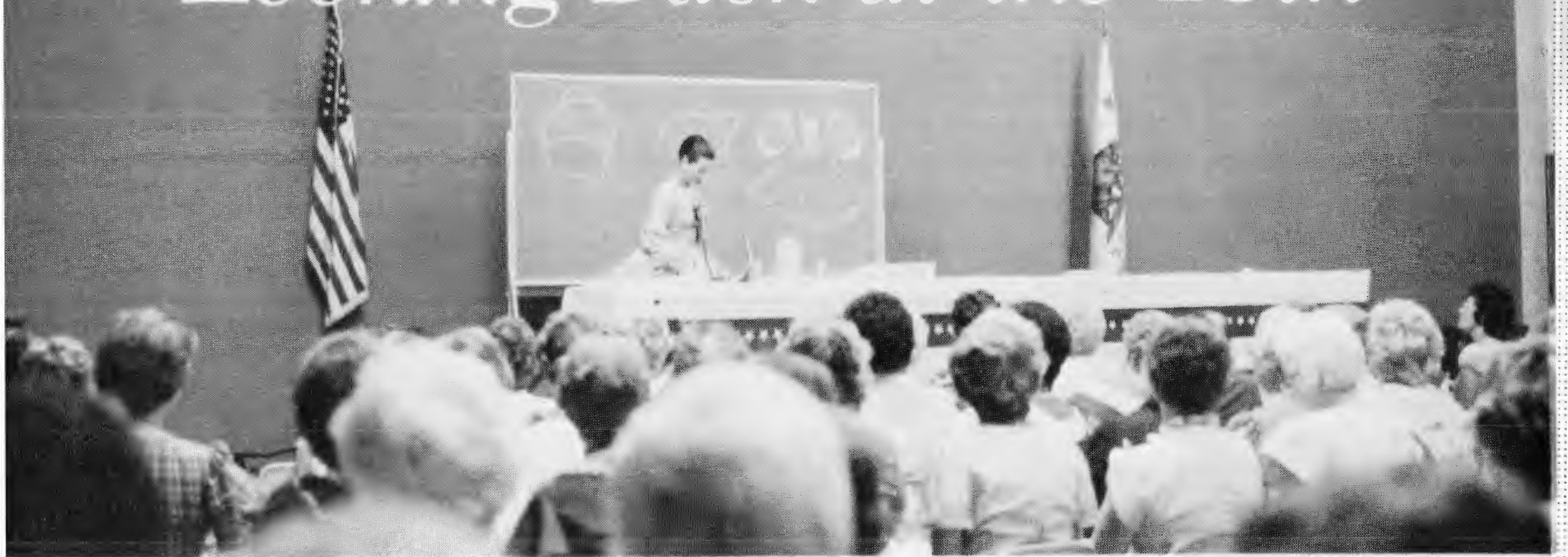


THE 25th NATIONAL—in pictures

Here on the following pages are the faces and events that came together to make the Silver Anniversary National Convention a reality.



Looking Back at the 25th



Ladies' sewing session — just one of many clinics.

The Big One is many things to many people. Take your choice of the dancing, the panels, the clinics, workshops or shows.

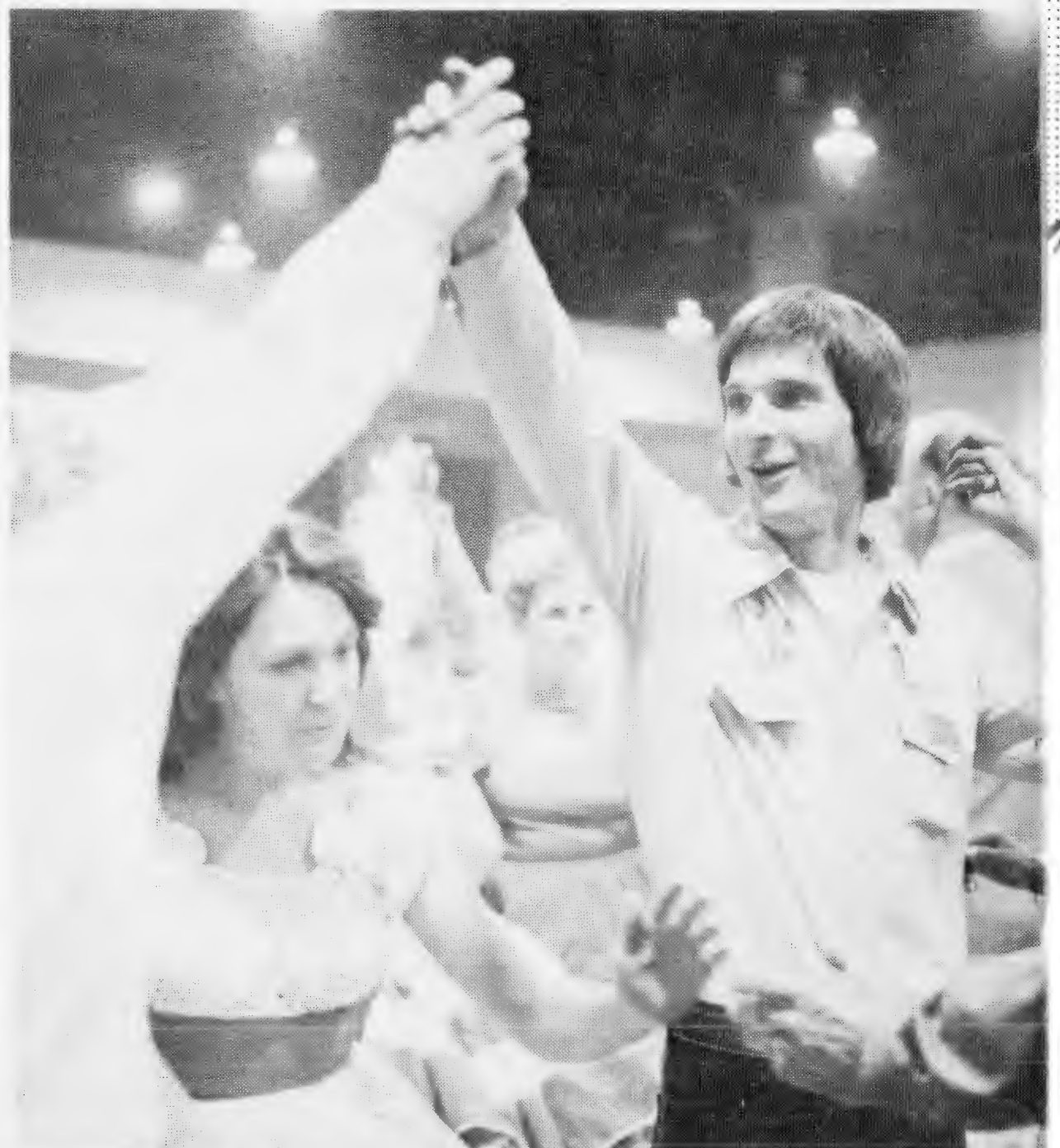
IN WHAT WILL probably go down in the record books as one of the largest participation events of the Bicentennial Year, the Silver Anniversary Square Dance Convention was a grand affair indeed!

The very thought of attracting almost 40,000 dancers, a number almost double the previous record (Kansas City 1975 - 22,052), seemed unattainable. Early in the planning stages the Californians felt that they might surpass the previous mark and in recent months even guessed that as many as 30,000 might attend, but few if any ever imagined the final count.

On the Monday before the Convention, square dancers from all parts of North America and from more than 15 countries overseas began to converge on the Anaheim Convention Center. Many flew in as a part of large group charters and campers by the hundreds started early to stake out parking claims near the Convention complex. By the Wednesday prior to the start of the Convention registration lines filled the main lobby and flowed out into the entranceways.

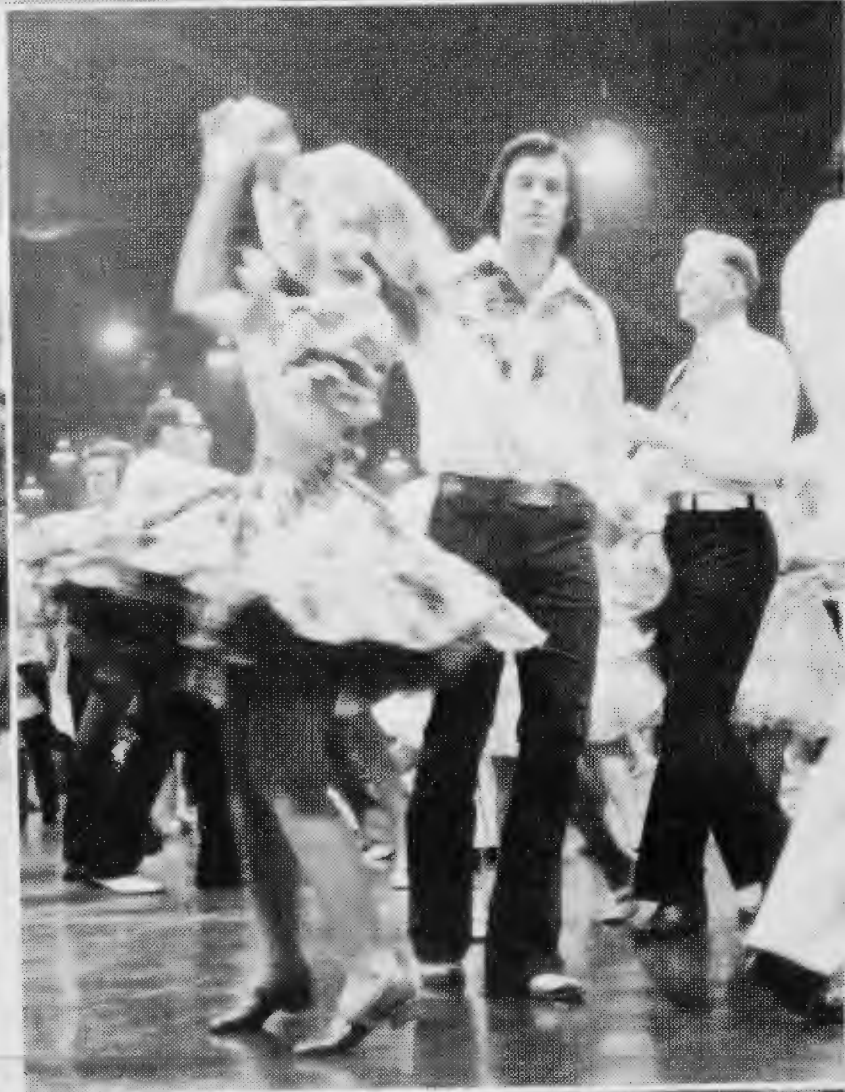
Traffic jam the first day of the Convention as thousands line up to register or pick up their registration packets.

What is the chemistry that goes into the success of a convention of this size? Perhaps with this year's Convention it was a combination of elements. It was a salute to 25 years of National Conventions. That set it aside as something very special. And don't overlook the fact that this was an *official event* of the nation's Bicentennial.



The Dancing—what will it be—the contras, couple dances, clogging or squares? You check the program and you take your choice. The Arena floor (bottom) is filled for the rounds.

SQUARE DANCING photos by Ron Kelley



A common sight: Dancers from different sections of the square dance world greeting each other like long lost relatives.

The Highlights

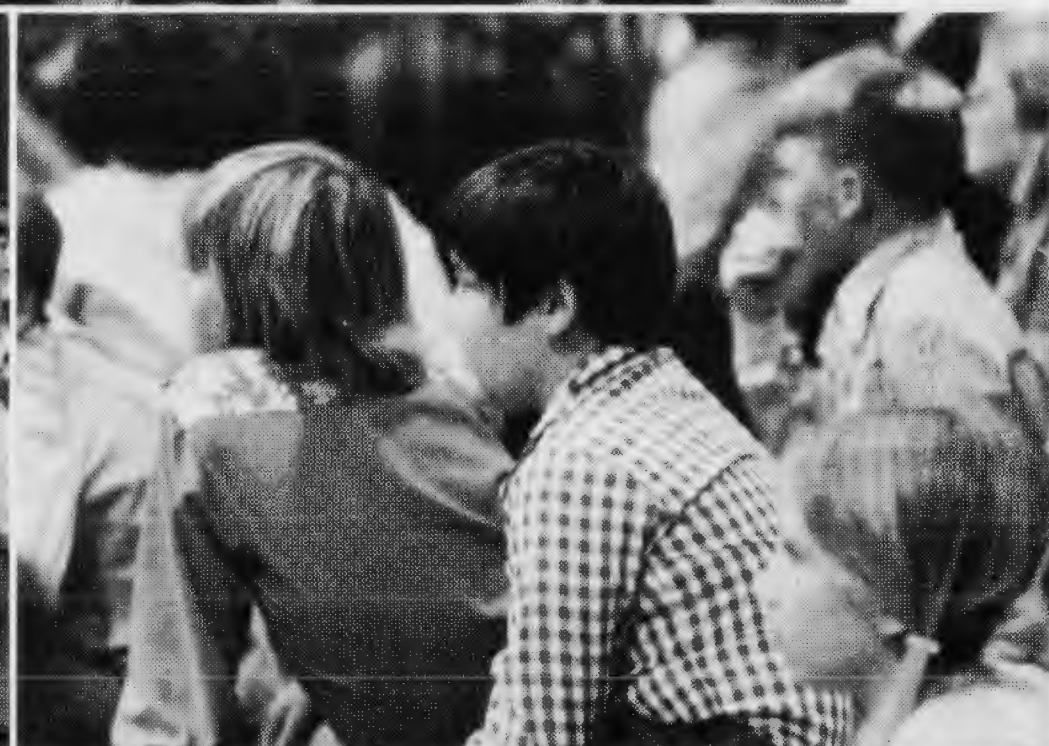
What will people most remember about this year's National? First of all, perhaps, will be the attendance which served as an overwhelming testimonial of the broad and growing scope of the square dance activity. At this Convention there seemed to be *something for everyone*. The square dancing this year was divided into indentifiable levels or plateaus so that dancers could pick what they felt was "their thing." The round dancers were well represented and once again the growing interest in contra dancing was evident in panels, clinics, workshops, open contra dancing and contra after-parties.

If any one single event might be spotlighted it would possibly be the Bicentennial Pageant. Originally set for a performance on the Friday afternoon of the Convention with a dress rehearsal on Wednesday evening, June 23rd, just preceding the Convention's opening, the overwhelming capacity audiences made it necessary for a third performance—also with a capacity audience (6,000 plus)—on the final afternoon of the Convention.

Dozens of food wagons scattered throughout the Convention facilities. Quick service for beverages, sandwiches and sweets.

The show was a phenomenon in many ways. More than 350 dancers came from many areas of the country and with only one opportunity to rehearse together beforehand, presented a display of American dance history that was

It's a giant three-day, three-ring circus as the thousands visit the booth areas and participate in the panels. The young people are well represented throughout the Convention events.



sensational. Produced by Californians, John and Marge Connelly, the performances were filmed and will at some time in the future be available for square dancers everywhere to see and enjoy.

The Educational Aspects

What makes a convention different from a roundup or a festival? At the 25th National it was apparent that a continual stream of panels, clinics and seminars offered Convention delegates much usable help and information. The callers' seminar headed by Lee Helsel, Johnny LeClair and Bill Peters attracted several hundred callers during the morning and afternoon sessions that continued throughout the duration of the Convention. Manning and Nita Smith provided a similar series of seminar meetings for round dance teachers.

Nice touch: "Thank you for not smoking" signs in all the panel rooms.

200 years of American Dancing is portrayed in the giant Pageant. Directors John and Marge Connelly open the program which included dancers of 1776, a Kentucky Running Set, an early California Contradanza, a Play Party from Oklahoma and a portrayal of the Cheyenne Mountain Dancers by the Calico and Boots from the University of Colorado.

It's 9:00 o'clock in the morning and hundreds of dancers (including some rather well known personalities) are gathered in one of the rooms to learn the intricacies of clog dancing. Caller Wade Driver cautioning: "Do not use clogging at your regular dances, but only when you're at a clogging session!"

Of great interest to many were the educational seminars and workshops that featured work with the handicapped and a special course with college credits for school teachers put on by Bob Ruff and Jack Murtha. The Lloyd Shaw Foundation was very much in evidence with a series of workshops on teaching children and other specialized projects.



In an overall look at the Convention, it would seem that one of the greatest plus factors was the gathering together of so many dancers from so many parts of the world. Mixed throughout the crowd was a delegation of more than two squares from Taiwan, the Republic of China—the first time Chinese square dancers have been represented at a National. Among other nationalities was a large delegation of Japanese who brought several callers with them, two different tours from Australia, representation from New Zealand, Great Britain, Germany and a number of other square dance countries scattered around the globe.

Dancers at the bilingual booth from Taipei, Germany and Japan getting a helping hand in a familiar language.

It's not possible to touch on all of the highlights of the Convention when so many things were happening continuously. As time goes on those who attended will think back on the events that were special for them.

In a similar way it's not possible in an event of this size to pick out all those to whom credit should be given. The Convention chairmen, of course, get much of the credit, but so do the thousands of workers throughout the state who spent more than four years in the planning.

Never before have so many callers and teachers contributed their services towards making the event a success. The exhibition dancers this year provided many fresh and different concepts of square and round dancing. The grand parade of states and nations with participants carrying banners and flags and waving to the crowd had to make that portion of the Convention extremely moving.

The exhibitors area was usually well attended—the booths filled with colorful stocks at the beginning were virtually depleted by the middle of the third day.

A mother and daughter in matching square dancing costumes. Daughter is two months old and sound asleep, oblivious to her surroundings, as thousands of square dancers pass thru, square thru and swing thru around her.

As always, in trying to condense a three-day event of such major proportions into just a few pages of magazine copy leaves much unsaid, but when one realizes that the National Convention is a one-time shot for all its workers and that next year a brand new group of workers will take over, we can all join in saying thank you and offer our “well done” for such willing and unselfish dedication.

Reflections: More than 1000 callers, many red, white and blue costumed helpers, halls filled with dancers. And, nearing the end, an assortment of weary delegates.



on your mark—get set—

are you ready to **GO** with the 1976-77 crop of **NEW DANCERS?**

THIS MONTH in many parts of the world the square dance year begins. Clubs that were semi-dormant over the hot summer months are about to swing into a full fall schedule and callers and dancers alike are beginning their recruiting drives for non dancers who will fill the thousands of beginner classes starting in the next few weeks.

Those of us in square dancing realize the importance of treating our potential of new dancers with great care and respect. The caller starting out with a class of six squares of beginners is challenged to deliver as many of these dancers as possible into the square dance world once class time is over.

Dancer Responsibility

The dancers also have a responsibility in helping to retain these new dancers once they have completed their lessons. It would seem then that the callers and the dancers alike need to understand what it is that the non-dancer is looking for when he comes into that first night of beginners' class.

Let's look at what we have promised him.

1. *Square dancing is fun!*
2. *Square dancing is a friendly activity.*
3. *Square dancing is inexpensive.*

Failure to deliver on any of these "promises" will cost us potential dancers.

To say that *square dancing is fun* means that it should be enjoyable from the first day of beginners' class and continue right straight on through into club and workshop. The word *fun* needs to be understood. It refers to the exhilaration of satisfactorily following the calls, of moving to the music, of being able to react automatically. The joy of dancing must be

present in the square dance activity if we are to expect the newcomer to "hang in there" and become a member of our community.

Square dancers are friendly. This just doesn't mean that we are friendly to those whom we feel are the quickest to learn, but to *all* those who answer our invitation and come into our classes. Once class time is over the friendliness must continue. Sometimes we build barriers to friendship. We allow great gaps of knowledge between the end of class and the level at which our clubs are dancing. When newcomers come

GOOD S/D MANNERS

by **FRANK GRUNDEEN**



Never leave a square before the tip is over—it just isn't done.

These cartoon featurettes will appear in the coming series. They will point up the attitudes and behavior of good square dancers. You'll find them helpful.

to our clubs we still expect our callers to call for *us* on the level that we, the club members, have attained. We, perhaps, are impatient with the awkwardness of the new dancer, intolerant sometimes of their inability. However, if we are to retain these potential dancers as future club members we need to take a good long look at our own attitudes. We must make sure that the square dance club is ready to provide the friendly atmosphere we have promised.

Square dancing is inexpensive. When looking at other forms of entertainment, motion pictures, stage shows, and nightclubs, square dancing is a tremendous value. Many potential square dancers, old and young alike, cannot afford the more expensive forms of entertainment so it is important that the cost of dancing be kept within an acceptable range. Square dancing is attractive to the new because it is a reasonably priced form of recreation.

Coming Attractions

Starting next month in the October issue of SQUARE DANCING magazine we will be featuring a series of articles written especially for the new dancer. Many of the points on attitude previously discussed will be incorporated into the series.

A valuable and different approach will be taken with the articles this year. Because styling and comfortable dancing play a great role in the education of the new dancer, we will include a photographic series that will trace some of the basics from the very easiest to the most troublesome. Our dual goal is to help the



dancer in his training period while aiding the caller in his job of dancer training.

You'll find that we may be in a position to say things that the caller himself may sometimes find a bit difficult to express. We'll put an emphasis on considerate dancing and explain the problems that arise when a dancer is rough.

This new series, starting next month, will continue on well into the new year, advancing step by step with the crop of new dancers, anticipating their problems and questions, from class one through graduation.

A Note to the Callers

Whether this is your first class season coming up or your twenty-first, each new class represents a different composite group personality. There is no stereotyped way of teaching as long as the journey through the learning period is enjoyable and the goal of retaining as many of the new dancers as possible is achieved. Remember that class time is not just teaching a collection of basics, it is the transference of knowledge of *how to dance, how to move to music, how to listen to the calls*. The basics illustrate these things and as a result of attending class the new dancers should know how to move and react automatically to the calls.

Just as children are taught by their parents so many of the important lessons of life, so the new dancer depends upon his caller/teacher for guidelines in learning the attitudes, philosophy and true values of square dancing. It's a big responsibility, but it's also a tremendous opportunity.

To You Dancers

The dancer's role in the education of the newcomer to square dancing varies from one area to another.

The caller usually depends upon and appreciates the help of the experienced dancer in recruiting new class members. This recruitment, however, should be with "no strings attached."

Not all classes are alike. Sometimes a group will be brought together that has an unusually fast rate of learning. On other occasions the makeup of the class will require that the caller/teacher go slower, reviewing more frequently and covering the basics less rapidly.

Undoubtedly you are looking forward to the day when the class members can join you in

Some of the tricky spots found in the basics will show up best in the clear photographs to be included in the series starting next month.

This coming series is not intended to do the work of the caller but it will serve as a valuable back-up to the caller's instructions.

your club dancing—*but be patient*. Isn't it a lot better to let the new dancers learn in depth all the caller/teacher has to pass along to them *before* opening the door for them to the whole world of square dancing? Remember, it's one thing to *teach*, another to *learn*. Perhaps a caller may teach the dancers all they need to know in just a few weeks. However, only by continued repetitive practice can they truly *learn* the art of automatic reaction.

While it only takes on the average of ten weeks of lessons to learn the first 50 basics, it takes another 20 or a total of 30 weeks to be fairly proficient at 75 basics. Because it takes a certain amount of time to teach and to learn each additional basic, the more than 100 items on the mainstream basics list may require a total of 41 lesson periods.

What we're getting at here is that the caller needs sufficient time to thoroughly indoctrinate the new dancer. *Let him have it.*

About Being Helpers

Square Angels are those experienced dancers who help out with the new dancers during their class time. If this is to be your opportunity during the coming months, then treat the responsibility with great care. Remember that each class can have only one caller at a time.

Your job is not to teach, to serve as a policeman while a square is in progress or to anticipate some of the future directions the caller will eventually reach when he feels the time is right. Your job as a helper is to fill in a



square so that all the new dancers may dance. It means using only those movements and styling points that the caller has already introduced to the group. It means being in the right place at the right time, moving correctly to the beat of the music and executing the basics in their standardized form.

Your manner of dress, your attitudes and your friendliness will serve as an important visible part of the teaching program. Be a good representative of square dancing and you will indeed be "an angel!"

☆☆☆

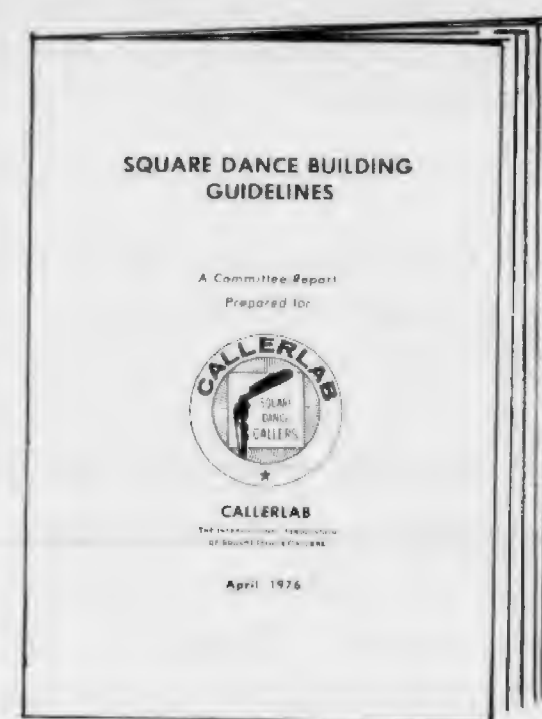
Good luck to you all as this new year of square dancing begins. Make it your personal goal to help open the door of the wonders of square dancing to a new generation of square dancers.

A VALUABLE TOOL

Starting with next month's issue of SQUARE DANCING a series of illustrated articles directed to the new dancer and designed as an aid to the teacher/caller will be featured in this magazine. These articles will progress gradually each month for the next seven months through the April issue. Callers can order extra copies of these special issues (October-April) in units of 10 to be delivered directly to the caller's home each month. These magazines may be handed out or sold to the new dancers. The regular cost for 10 single copies is \$6.00. Our special price for 10 copies of any one issue aimed primarily at the new dancer will be \$2.50. 10 copies each of the 7 issues (October-April) delivered directly to the caller's home is \$17.50. Orders for this bulk delivery service must reach us by September 15, 1976. Larger orders in increments of 10 copies per issue are available. Please indicate when ordering whether your order is for one issue or all issues and whether you want one unit of 10 copies or multiples. If ordering just one issue (in quantities of 10) we'll send the next issue coming off the press.

This series is a service of S.I.O.A.S.D.S.

More about HOMES for square dancers



IN SPEAKING TO a number of callers at the recent CALLERLAB Convention and to dancers, callers and teachers at the recent National in Anaheim, California, it is apparent that we are reaching a crucial period in square dancing in relation to facilities where classes and clubs may be held.

In some areas the number of suitable halls is sufficient for the demand, but the costs have increased so greatly that the use by small clubs is all but prohibitive. Following a recent article on the costs of square dancing, we were informed by quite a number of people that our current price estimates on rentals were too low. One club president indicated that on a contract basis the cost for their hall, which would hold six squares of dancers, was \$35.00 a night. This may not seem steep, but when you take into consideration the fact that many clubs in the area danced on the average of four or five squares it made the cost per dancer sometimes prohibitive.

In other areas there are just no halls available at any cost. All of this simply means that an emphasis is being placed upon the construction of halls especially designed for square dancing.

As a project of CALLERLAB—the International Association of Square Dance Callers, a committee headed by Melton Luttrell produced as its report a special booklet intended for members on the subject of constructing a square dance building.

In an early portion of the book the committee asks the question "Why build a square dance building?" Here are some quotes:

It's the solution to the tiresome task of toting the coffee pots, tea cans, cups, sugar, cream, ice, napkins, etc. etc.—loading the car, unloading it, and after the dance is over repeating the process.

For the caller, it's such a pleasure to be able to walk into a hall and know that the sound system is set up and ready to go—the end of dragging out the amplifier, speakers, extension cords, microphones, etc., and climbing up and down ladders to prepare for the dance.

You can be sure that the facility is for square dancing only and there will be no competing with crowds and noise next door.

The parking area is there, waiting for the dancers to park their cars—no more hunting for a parking space and having to walk blocks to the dance after you've found one.

Sound is a most important part of square dancing and having a hall that is specially sounded for the activity eliminates the problems of reverberation and distortion.

The problem of trying to dance on a sticky vinyl floor or on one that is too slick, in a hall that is poorly ventilated, is taken care of with your own square dance hall.

Advantages of a Square Dance Hall

In doing the research toward this report the CALLERLAB committee queried a large number of square dance hall owners and managers. In its questionnaire it asked about the advantages of having a hall *just for square dancing*. Here are some of the points: Up to 300% increase in attendance No travel required for the caller who has access to a permanent hall Good social atmosphere Convenience Availability Assured of good sound and good floor Provides dancers with a good hall and floor and an inexpensive place to dance Provides a good spot for a square dance store Provides a permanent home for square dancing Helps build a positive image for square dancing No need to set up equipment every evening Pride of ownership.

Those questioned also listed some disadvantages: Costs must be watched very closely. Constant alertness to paying the utilities, keeping records, collecting rent, and keeping the hall clean Often ties an owner down if he is to supervise the hall Sometimes involves a large cash investment Can be expensive to maintain In order to meet expenses larger than average clubs and classes need to be involved.

One interesting personal observation concerning the results of the questionnaire was that the majority of owners involved in this survey considered their building to be a financially-sound investment.

In a section regarding guidelines for those seeking to build was this on the subject of making a market survey for building location and size:

Once the decision has been made to construct your own square dance building, the next logical step should be a survey to determine the size of the building needed. Ideally, it should be large enough to accommodate the largest crowd you expect to have at your club specials. To provide a facility large enough to accommodate festivals, conventions, etc., is financially impractical or, in most cases, financially impossible for square dance groups. A good rule of thumb is to allow a twelve foot square (or 144 square feet) of dance floor space per square for comfortable dancing. A ten foot square is acceptable for specials.

Try to design your building so that smaller crowds will not be lost in one large dance floor. A room divider such as a folding door can be utilized and might provide a dual use for the building. Of primary importance is design of flexibility into the building to provide for activities other than square dancing. This fea-

ture might "save your neck" financially.

Surveys and research indicated that many square dance building operations suffered financial losses because of a "too far out" location. Too often the cost of choice locations leads groups into buying cheaper "out of town" land thinking square dancers will drive anywhere to get to the dance. To obtain the "other than square dance" rentals needed to provide financial security, a choice location is advised. Look for a location that can be easily described, near a major traffic road. Research the area to determine accessibility from dancers and other prospective renters. Check for restaurants, motels, other businesses, future growth, etc. Try to locate an area where your investment will grow in value as time goes by. Allocate whatever portion of your budget is necessary to obtain a choice location. This might be the most important step in making the financial venture a rewarding one.

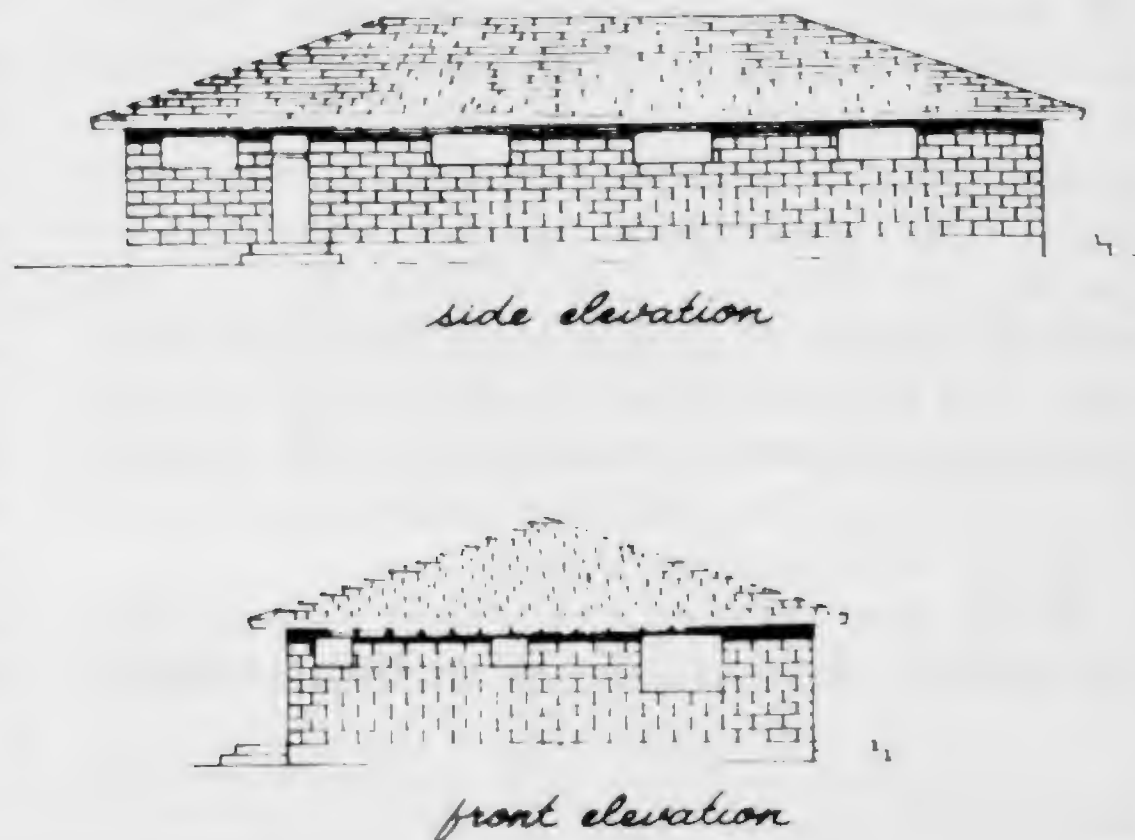
Money Matters

Quoting from the book on financing a square dance hall are these points:

Financing of square dance halls can be obtained from several sources. The sources most likely to produce results would be a long term bank financed loan with fifteen-year payment plan. The annual interest rate will be competitive with other money sources in the market. Another source of money is from mortgage companies. They buy their money on the open market from money lenders. They generally charge penalties (points) when money is borrowed from them. Their annual interest rate is within line of other lending companies and institutions, but you pay extra dollars to them for knowing where the money is on the market. Points can be expensive.

Callers interested in financing a hall through

A portion of one of the sample hall floor plans that are illustrated in the book.



capital stock sales should discuss with their lawyer and their accountant the laws for capital stock companies. Companies that sell stock to the public must register with the Securities and Exchange Commission. If several callers wish to form a corporation and issue the stock to officers, then they can overcome this problem if they do not sell the stock to the public. The Small Business Administration sometimes will guarantee loans for recreation halls but in recent years the government has been reluctant to issue guarantees for loans unless all other sources have been exhausted and you can prove that the loan will benefit the total community. Whatever source you are successful in obtaining your financing from, you will be expected to have substantial capital (25%) before they will consider providing the balance necessary to build your hall. The financial statement(s) of those involved will have great bearing on the decision of the bank's Board of Directors.

Money Available

Several Foundations throughout the nation have money available for buildings of various

uses and offer another possible avenue to explore. Some offer matching grants which challenge the requesting organization to prove the community spirit and enthusiasm for the project by raising an equal amount of money.

Sometimes, individual square dancers, through their own generosity, can provide the financing needed or can be of help in obtaining a business type loan.

Regardless of which avenue you choose to travel, financing will probably be your biggest obstacle to overcome in building your own square dance building.

Our special thanks to members of this CALLERLAB Committee for permission to reprint from sections of this booklet. In future issues of SQUARE DANCING Magazine we will quote from other sections, including the choice of architects, the types of constructions for square dance halls, building costs and zoning ordinances and a number of other realms that all play an important part in constructing a home for square dancing.

CONTRA CORNER

Some Simple Guidelines

Help to Make Contras

A Real Dancer's Delight

THE NUMBER OF DANCERS participating in contras at the recent National Convention made us aware of the growing popularity of this phase of the activity. Contras are certainly not a new innovation, being a dance form that goes back to the grassroots of dancing in America and before that to the country dances of England and Scotland. However, it is apparent that a brand new generation of contra dancers are awakening to the possibilities, the fun, the challenge and excitement of these line or string formations.

Those just learning the terminology of contras realize that basically all of the commands

are the same or similar to square dance basics. There are some, however, that are a bit different. Realize, if you will, that a long contra line with the men on one side and the ladies on the other is known as a major set. Within each major set are minor groupings. Just as in a simple square dance where couples 1 and 2 are doing a figure together, in contras, the 1st and 2nd couples in the line, the 3rd and 4th couples, the 5th and 6th couples, etc. may be working together in pairs or in duples. Sometimes these duples have the one couple nearest the caller crossed over, having exchanged places in order to become "active." Other times they



Stress flow—stretch each movement to the final beat of the phrase so that it blends well into the next movement. Avoid stop-and-go dancing.

remain men with the men's line and ladies with the ladies' and when they become active they do not cross over.

Of primary importance in contras is the thought of continuous non-stop action or flow. As the dancer, on the last 2 beats of a phrase, you will be prompted to do a movement—say a right and left thru. Then, as the music starts the new phrase you start doing the basic on the 1st count. Because a right and left thru takes 8 steps in contra dancing you will finish exactly on the 8 count. Previous to completing the basic the caller will have prompted you on the 7th and 8th beats of that phrase to do a right and left back. Then, without stopping, you move right into that movement.

If you find that you are doing a stop-and-go action in contra dancing then you're moving too fast. The idea is to just finish the one movement and *blend* into the next. This is part of the challenge and it is certainly a part of the fun.

There are no twirls out of swings in a contra. When a man swings a girl, unless told to do otherwise, he will put the one he swings on his right side as he finishes the swinging action. She then, for the moment, becomes his partner.

We should mention here that while duples are done with two couples, it's also quite possible to dance in triples which simply means that the long, or major contra line, is broken into threes, starting at the head (top or end nearest the caller) of the line. The first three couples in line form one triple minor; the second three couples form the next triple minor unit and so forth.

All of this is explained in Don Armstrong's Caller/Teacher Manual for Contras and it's

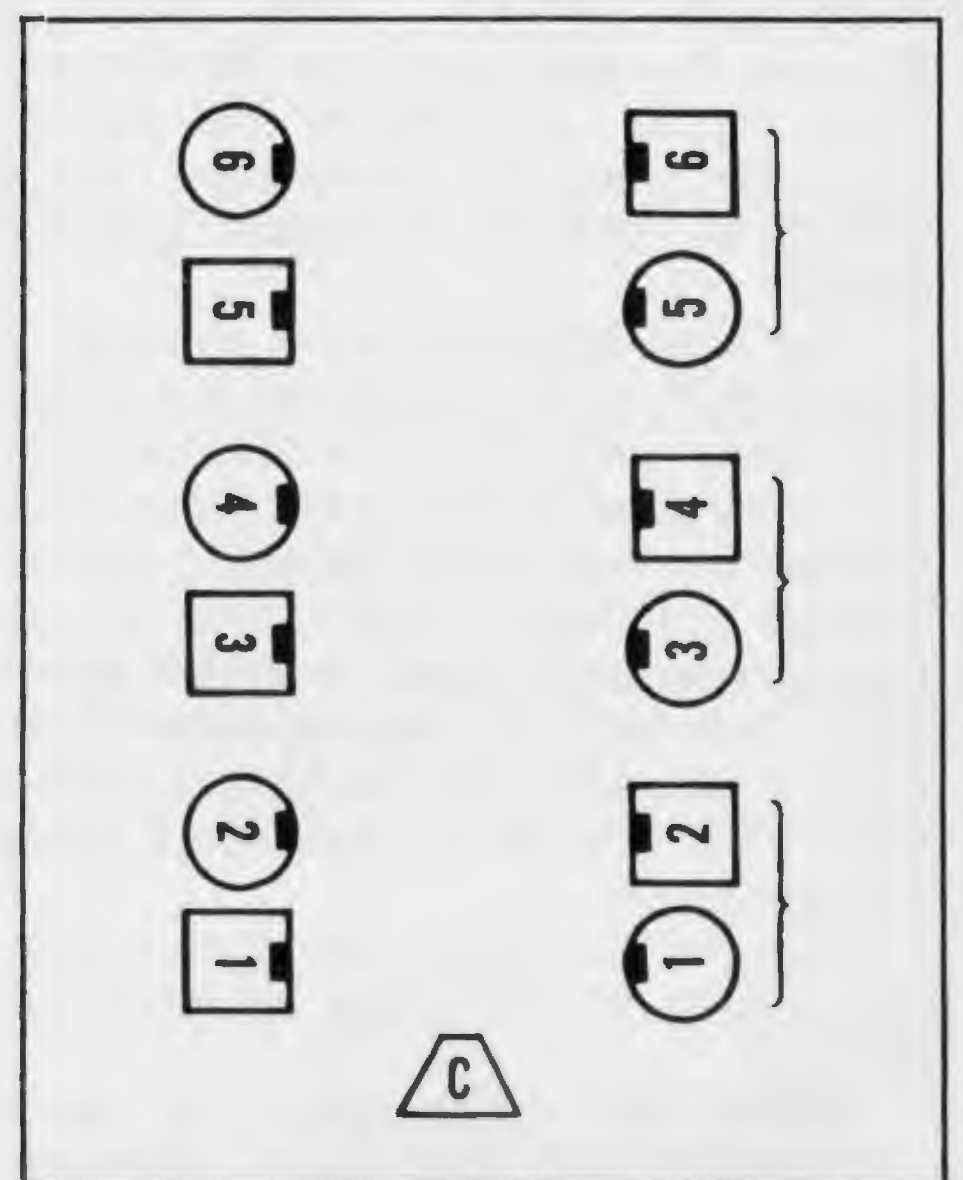
something most contra teachers will explain as you are learning to dance.

Adjusting: This is an important word in contras, just as it is in square dancing. As an example, there are many contras where the dancers either in couples or in lines of four move toward the foot of the hall (away from the caller) then turn and come back to the place they left. To keep the lines within the framework of the hall and to make sure that the lines don't continually move further and further toward the rear or toward the front of the hall, dancers may have to adjust. As an example they may take long steps going down and, after turning, take short steps to return to their starting place.

Contras can be challenging or they can be kept simple. Sometimes they're a little tricky from the caller's standpoint. He needs to learn to prompt ahead of the phrase; in patter calling he usually starts his command on the 1st beat of each phrase of music. The dancer, if he has learned his square dance basics well, will find that contras are indeed a source of great variety and pleasure.

As time goes on and as we learn of contra groups starting in different areas, we'll list a few of them here in this column. If you're interested in a caller's course for contras or in a class or contra club, let us know. If we have the information we'll send it along.

Here's the way a duple contra is diagrammed. Note that the long major set is broken into doubles or duples with adjacent couples working together.





History of the U.S.A. in Dance

The General's Grand Ball

By Dr. William M. Litchman, Albuquerque, New Mexico

The world of research in the field of square dancing is virtually unlimited. Among many fine research enthusiasts is Bill Litchman, Professor of Chemistry at the University of New Mexico, member of the Lloyd Shaw Foundation and caller and teacher. Bill's investigations have uncovered the following bits of Bicentennial dance lore that lend added color during this nation's 200th anniversary.

FEW PEOPLE KNOW MUCH about the war with Mexico in 1846 but this war provided the impetus for the United States to capture the major portion of what is now New Mexico, Arizona, and California. It also created a dramatic change for the people of New Mexico and effectively ended the virtual independence of this remote part of the Republic of Mexico. Only 20 years before, Mexico had broken free of Spain's rule and what were already fragile ties with the central Mexican government became even weaker. Thus, when General Kearney marched into New Mexico and Santa Fe in August of 1846, he was met by token resistance since the population was just as willing to have an American governor as a Spanish one.

The New Mexicans were primarily Spanish people with a strong mixture of Indian blood and along with the native Indian population were very fond of their social pleasures. In fact, dancing was one of the favorite pastimes of the Spanish population. Now, as in the past, the Indian has maintained a social separateness which has kept his dances reserved for their original purposes. But the Spanish seem to have used many sources for their social dances used for amusement.

Most of the time, the dances were quite entertaining and harmless but some were less inviting:

"Went to a fandango at Branshorns. Crowded and too warm. Retired early.

Women not pretty, and men homely, rain on mountains." (William Carr Lane Diary, edited by Wm. G.B. Carson, New Mexico Historical Review, Vol. 39, no. 4, October, 1964, p. 294, concerning the date Wed., 7 September, 1853.)

or, at worst, downright dangerous (although the Americans were usually the dangerous ones!) as can be seen from this example from a saloon at Pasamonte, New Mexico:

"The first night I was there was so bad. All them miners and thugs was gambling and dancing with the girls. Long in the night was four strange hard lookers show up in where they was gambling. After a while one walked up to the dice table and another set down on the poker table." Later things got rough and the place was robbed. (West of the Pecos, by E.L. Steve Stephens, New Mexico Historical Review, Vol. 36, no. 2, April 1961, p. 167, concerning events happening about 1910.)

Regardless of whether the dances were good or bad, social or lascivious, high society or saloon, they formed a large part of the social life of all New Mexicans. Thus, it was natural for General Kearney to use a dance as an ideal peace gesture to begin good relations between the invading Americans and the Spanish residents. So the General set out to sponsor a Grand Ball to be given at the Governor's Palace in Santa Fe on Thursday, 27 August, 1846. The General's minions prepared for it:

"Great preparations for a ball at the palace, or general's quarters." (The Original Journals of Henry Smith Turner with Stephen Watts Kearney to New Mexico and California 1846-1847. University of Oklahoma Press, Norman, Oklahoma, 1966, p. 74, dated 27 August, 1846.)

Some of the General's staff had to steel themselves for the event:

"... it was a political or conciliatory affair, and we put the best face on it. The women are comely—remarkable for smallness of hands and feet; as usual in such states of society, they seem superior to the man; but nowhere else is chastity less valued or expected..." (The Conquest of New Mexico and California, by P. St. George Cooke, G.P. Putnam's Sons, New York, 1878, p. 49, written on the date of the Grand Ball.)

What were some of the dances which might have been planned for this occasion? The answer to this question lies in the kind of people expected to come. On the part of the Americans, the quadrille, cotillion, waltz, and even the new polka might have been anticipated but on the part of the Spanish, it was a different story. The quadrille was not ignored but it was the rapidly turning waltz which was the favorite:

"There was an attempt at cotillions, but the natives are very Germans for waltzing—and they possess musical ears as well. Their favorite called appropriately the cuna (cradle) is peculiar; it is a waltz; but the couple stands face to face; the gentleman encircles his partner's waist with both arms; the lady's similarly disposed, complete the sides of the cradle which is not bottomless for both parties lean well back as they swing around." (ibid., p. 49, the entry for 27 August, 1846.)

Other dances which were favorites are described in this outline of a dance. Although the time of this description is the late 1800s, these folk dances were those popular 40 or 50 years earlier:

"A bastonero was chosen, whose duty it was to call out the dances and to pick from the crowd standing at the door the men who were to take part in each dance; by this means he avoided crowding. The chosen men

With this issue the regular Bicentennial of the USA in dance comes to a conclusion. However, so much has been uncovered during the research of the past three years that undoubtedly more articles of this type will have a featured spot in future issues. At this point we are especially interested in learning of groups that put on pageants and special Bicentennial square dance programs. We'd like to report more of them to you, complete with pictures and programs—Editor.

walked to the middle of the hall where they stood in a line the length of the room. Each man invited a lady partner; and taking her by the arm led her to the center, to stand in line with the other women, opposite the men. This was the rule for the cuna, valse de cadena, and indita. For the valse redondo, polka, schottische, and the graceful varsoviana, the couples promenaded around the hall, while the musicians tuned their instruments, took a tragito and started the music.

"El Valse Despacia (Chain Waltz) was danced by two couples joining hands and waltzing around in a ring. They separated and waltzed around each other and proceeded to chain with the next couple coming from the opposite direction.

"El Valse de las Mascadas (Handkerchief Waltz) was danced by a man and two ladies. The man held in each hand a large silk handkerchief, the two ladies holding the handkerchiefs by the other end, crossing back and forth under the man's arms. The women wore gay colored mascadas hanging from their waists.

"El Chiquiado Waltz was danced by a few who had the gift of verse. The dancers waltzed around the hall until the leading couple came opposite the chair placed in the middle of the floor. The man placed his lady partner on the chair, sang or recited a verse to her, and walked to the crowd of men standing by the door. He choose two men and brought them back one on each arm, and presented them to his lady. If the verse each one recited to her did not please her she disdainfully turned her face away. Her partner went back for another two, until he found one whose verse pleased her. She then arose and finished the waltz with him.

"La Polka Suelta was danced by the boldest couple, who did not mind the gaze of the whole crowd. Standing a few feet apart, with their hands on their hips, they danced the polka back and forth until tired out.

"La Cuna (Cradle Dance) was a great favorite, and there were several tunes to it.

"El Paso Doble, El Fandangita, El Talian, El

(Please turn to page 59)

HOW WE START AND WHERE WE END— THAT'S WHAT'S IMPORTANT

HOW WE DANCE

A GOOD DANCER is one who has mastered many things, not the least of which are patience, the maintenance of a good positive mental attitude, a sense of outgoing friendliness *and* an ability to dance well and move to the beat of the music.

An accomplished dancer knows where every movement starts and where it ends. He knows, for example, that in a square thru he takes a right hand, pulls by and turns a quarter and continues this alternating hand movement until he has pulled by the fourth person. At that point he does *not* turn, but remains facing in that direction to follow the next call.

In a do sa do the accomplished dancer avoids

problems by starting his movement facing the person with whom he is to do sa do. After doing the back-to-back action he ends by facing that same person once again.

The inclination to turn further—to be alarmed if someone is not there to face at the end of the movement, to lose track of how far one has turned, etc., is simply to indicate that the dancer does not have a good clear mental picture of what is expected of him.

Any accomplished new dancer who has finished his lessons knows that a box the gnat starts with two facing dancers, who take right hands and exchange places, with the ladies doing a left face turn under the joined hands and with both dancers once again facing each other as the movement ends.

The well-trained new dancer also knows that in a star thru the facing man and woman join hands (the man's right to the lady's left) palms together, fingers up. As the man moves around, the lady left face turns under the raised and





joined hands and at the completion of the movement the two dancers are standing side by side as partners and at right angles to their original starting facing position.

So far, so good.

Perhaps with two movements that have such clear-cut definitions there should be no problems. But there are, under certain circumstances. Let's take a look at both of these as they follow a swing thru.

Starting from a standard right hand ocean wave (1) the dancers turn by the right as they start a swing thru (2). Those in the center (the men in this instance) turn by the left (3) and normally, after turning half, they would join hands in an ocean wave again to complete the swing thru.

However, instead of forming the wave, the dancers are told early that they are going to swing thru to a box the gnat. Anticipating this, instead of moving into an ocean wave formation the dancers adjust slightly to their right to

face their opponent, and, taking right hands (4) move smoothly into a box the gnat (5). They end facing the person with whom they did the action (6).

To do a swing thru to a star thru requires an even wider adjustment for, instead of taking inside hands, they will be joining outside hands (7). The star thru is a normal one (8) ending with new partners at right angles to their original starting positions (9).

To master the fine points of square dancing a dancer will want to know when to adjust, who he will be doing each particular basic with, and which way he will be facing as the basic ends.



TAKE A GOOD LOOK

a feature for dancers

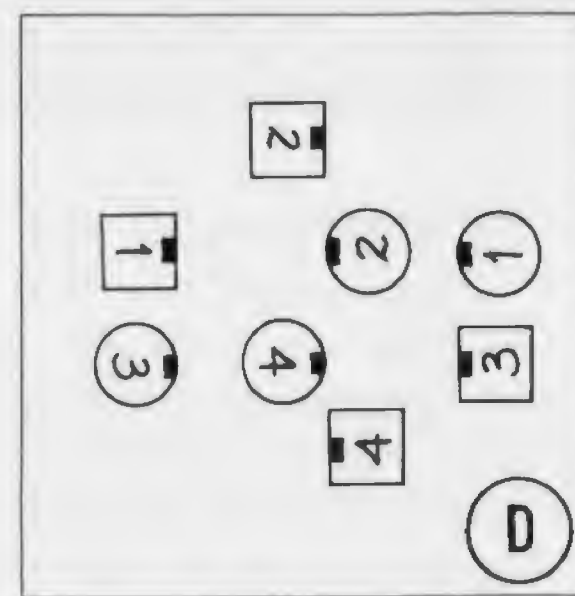
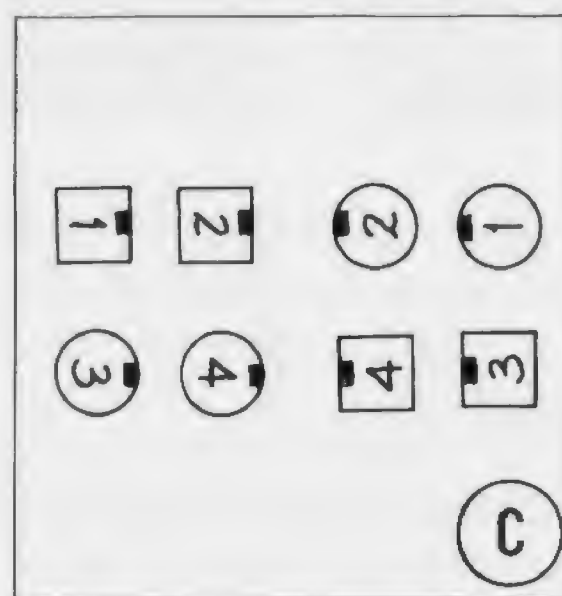
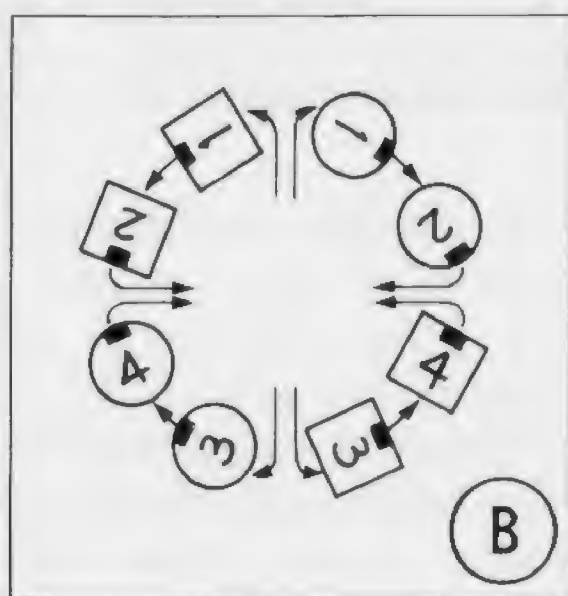
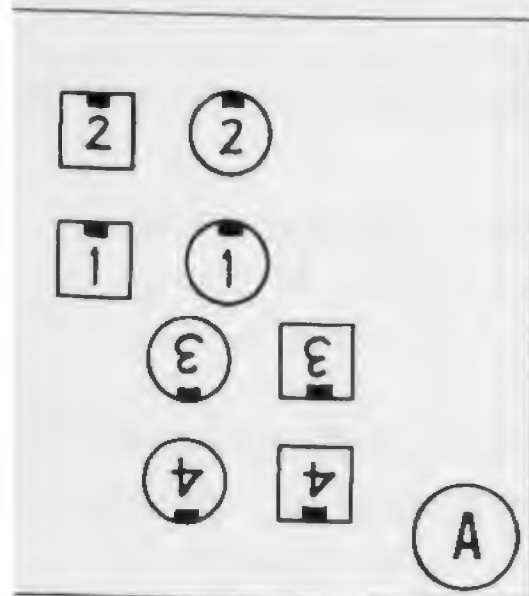


JOE

BARBARA



An experimental movement reminds Barbara and Joe of a simple interruption of a standard basic.

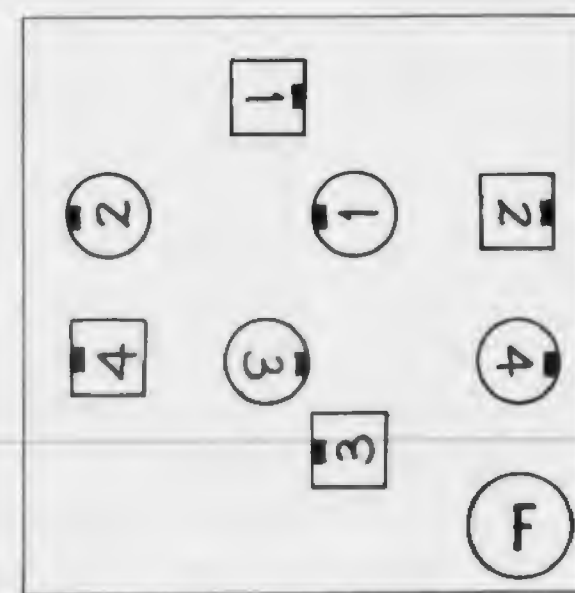
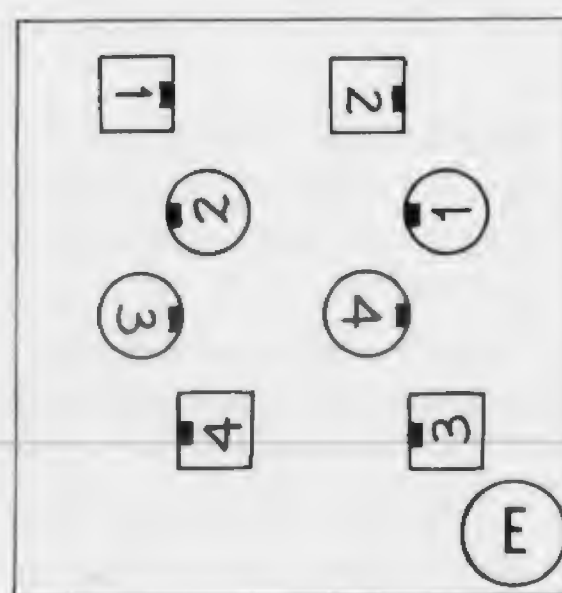


BARBARA: During the course of a year if the CALLERLAB quarterly movements provide us with two experimental or review basics every three months, it's quite possible that most of the space for this column of ours will be taken up just with these workshop figures. However, it still allows us a minimum of four months out of the year to look at some of the other material that is being workshopped.

JOE: Since the advent of the quarterly movements we've found that our caller has selected many more useful and meaningful experimental movements—ones that we have discovered stay around a little bit longer. This makes it fun for us when we visit different clubs and find that we are able to do the movements that are being used throughout our area. Every once in a while a new figure will pop up that is an outgrowth of something we already know.

BARBARA: I don't know how many years we have been doing a double pass thru and a cloverleaf. However, it seems as though we've always known these two patterns. Now our caller has introduced us to a movement which is called Clover One, Two, Three and Four. Here's how it goes. Start from a completed double pass thru formation (A). All the dancers in the normal manner will do a standard cloverleaf (B) and temporarily reach a double pass thru position (C).

JOE: At this point the dancers are ready to do a double pass thru, however, in this instance



it includes a few interruptions. To do Clover One, the first dancers in line simply move forward into an ocean wave as the trailing dancers remain at the ends facing the wave (D). If told in the beginning to do Clover Two, the lead couples would have passed thru the first couple and, with everybody moving, they would move into two parallel ocean waves (E). Continuing a step forward so that the lead couples are facing out, the trailing couples move into an ocean wave and the couples have now done Clover Three (F). To do Clover Four, those in the center wave step forward and end in a completed double pass thru formation.

BARBARA: This reminds me of when we were working with tag the line and we were introduced to quarter tag, half tag, etc.

JOE: This particular pattern is not difficult but both Barbara and I, along with the members of our club, have enjoyed it and we thought you might also.

The Dancers

Walkthru

ATTRACTING THE PUBLIC

DON'T OVERLOOK THE VALUE of the lowly telephone pole! Actually, we include with the telephone pole bulletin boards in markets, recreation notice boards and so on. Count the times you have been attracted to a flyer — a colorful notice — posted with information that sounds intriguing, only to forget the name or the location or the telephone number soon after you walk away. Here is a suggestion for a simple, inexpensive solution.

The size of this information page can be a standard 8½ x 11" sheet or even smaller, but the secret is to allot the lower part of the page to tear-off segments. The upper portions should attract the eye. This can be done by using brightly colored paper or with the use of catchy artwork. Large letters with the basic information of what, where, when, how much and who to contact should be contained in the upper portion. The lower part simply needs to say **SQUARE DANCING** or **SQUARE DANCE CLASS** or **LEARN TO SQUARE DANCE** and include a telephone number, or possibly the address and date.



A committee should be in charge of posting these flyers on boards, thumb-tacking them on telephone poles, etc., and then keep track of the locations, replacing the flyers as the lower "Take One," tearoff sections are depleted. As

thoughtful citizens they also will want to remove all the flyers after they no longer apply.

An Open House

Another good "sales piece" for future square dancers is for a club to hold an open house. Instead of attracting the passerby as the foregoing flyer will do, this affair is more likely to be a personal invitation situation. It's a time when friends, neighbors, perhaps local business acquaintances or maybe even your own children are invited to "come and see what you've been doing and talking about all these years."

Arrange to obtain your hall sometime other than your regular dance night. Perhaps a Sunday afternoon would work well. Be sure it's clean and there are sufficient chairs. You may want to decorate it in a simple manner by displaying your club banner, hanging up one or two square dance outfits, having your club scrapbook where people can browse through it, mounting photographs of parties, visitations, club trips, etc.

Ask your caller to set up his PA system and have a few records available so that any one who might be interested could look it over and ask him questions.

Provide simple, continuous refreshments such as cookies and punch.

Have several smiling, gracious hosts from club members on a rotating basis to make the atmosphere warm and fun.

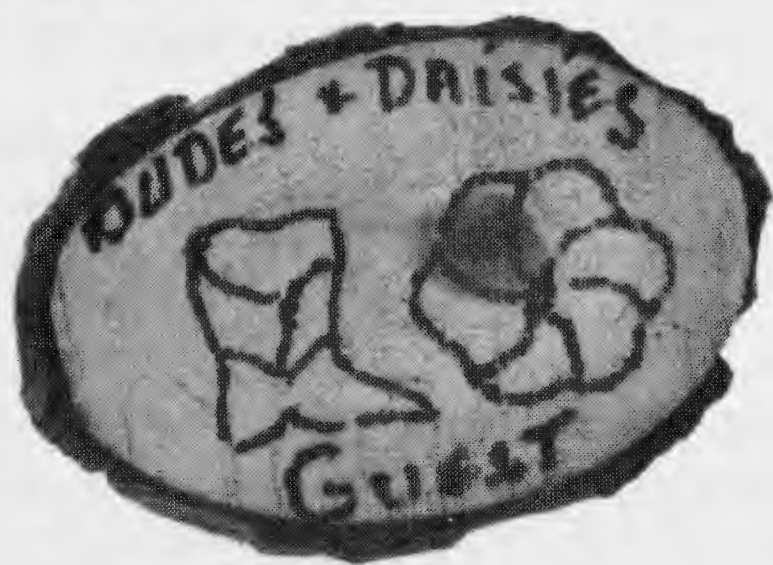
Consider having brief, intermittent demonstrations of square dancing, keeping all tips much shorter than you normally dance. And if you decide to include the visitors in the dancing, keep the time to a minimum. This is not a one-night stand, although it well may lead to that.

If you have any program or speeches, don't let them drag. You want to get over the idea that square dancing is a participation activity, not a spectator sport.

If you plan your open house just prior to the start of your next beginners' class, it just may lead to some interest in that. And it could be an excellent way for your club to participate in Square Dance Week this month.

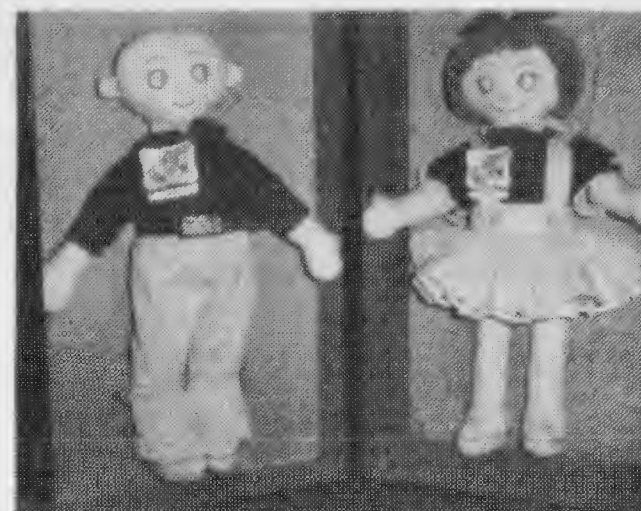
CLUB IDEAS

THIS IS THE MONTH for "Ds" as we see what the Dudes-N-Dolls and the Dudes and Daisies have to suggest.



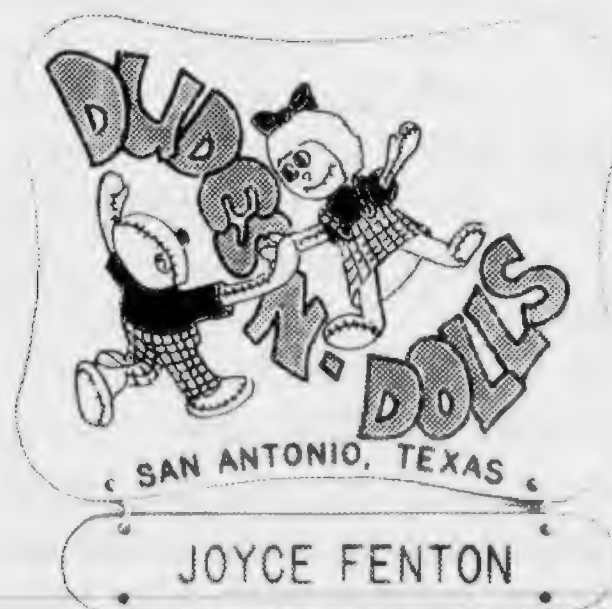
Weed, California

The Dudes and Daisies suggest their version of a guest badge which is simple and inexpensive to execute. A thin cut is made from a branch. The club name along with a boot and flower are painted on the front of this piece of wood and a clasp is glued to the back. Visitors who dance with the club are given these to wear during the evening and to take home with them afterwards as a remembrance of the occasion.



San Antonio, Texas

The Dudes-N-Dolls decided on two rag dolls as their club symbol. The colorful red, yellow and blue stitched mascots are featured on the club badge, the club banner, and in three-dimensional stuffed manner in a small steamer trunk which serves as the traveling banner. In addition one member-couple has made matching outfits to Dudley and Dolly (as the dolls are affectionately known) which they wear on special occasions.



UNIQUE BANNER STEALING RULES

HERE'S A SLIGHTLY DIFFERENT approach to banner rules. The County Line Squares of Oxford, Michigan, decided to be poetic about their house rules for stealing or retrieving a banner and have posted the following:

Hear Ye! If ye came to steal our banner:
O travelin' band of thieves, ye must number
four or more —

One set is quite sufficient to lift it off our
floor.

Ye better stake your claim as early as ye can —

Some other band of thieves may also have a
plan.

Now pleadin' and connivin' will not promote
your cause,

Ye better sign the guest book, stake your
claim and pray not change our laws.

If ye cannot steal our banner in a "legal" sort
of way,

Better change your thievin' habits and come
back another day.

If perchance your banner has been lifted by
"Oxford educated" thieves,

We know your visit is twofold—you want to
steal your banner back, while you also have a
"ball",

But surely you don't plan to cheat a mite
and make a double haul?

Ye can't expect to steal our banner while
yours is on the wall!

We truly like your company (thievin' as you
are)

So get your dancin' floor in order for surely
you will find

A friendly band of renegades a standin' in
your line.

PEOPLE and DANCING

By Loveday E. Newby

THE FOLLOWING IS A PARTIAL REPRINT of an article from the January 1976 *Canadian Dancers News Magazine*. The author has square danced for 21 years, round danced for 16. She and her husband, Tom, have seen all phases of the activity and her thoughts come from the vantage point of experience. When she mentions "leaders" in this article, she refers to both square dance callers and round dance teachers.

"When you consider that every move and routine we ever do at our clubs has first to be worked out, tried out, written up, approved by others and frequently the music specially recorded before it goes to our local leaders, who then have to interpret it, learn it and be thoroughly conversant with it before they can present it to their clubs — you realize there is a staggering amount of homework going on that the great majority of dancers have only the vaguest notion of. This applies from the top national leaders to the newest local ones who are starting with one square in their basement. The only thing that we — the dancers — can give in return (apart from our \$2.00 or \$3.00 per night which we all know is 'peanuts' for an evening's entertainment) is loyalty to our clubs.

"It's a great pity that many dancers flock to a 'name' leader who has been brought into their area, temporarily deserting their home club. Certainly these visitors have talent, and sometimes charisma, but we must not lose sight of the fact that it is not they who keep our local movement thriving. People sometimes counter this argument by saying that this is a recreation and dancers must be allowed to do as they please. But surely the act of joining a club should be a commitment to be ignored only when it is unavoidable. Also we must remember that our club leaders have to be on hand every week, maybe sometimes against their inclination, and that for many of them, this is their recreation too. It would be an insult to say about the majority that they are being paid for it. Just think, without their painstaking teaching from basics up we would never know the excitement of getting through a challenge square or round or being able to take part in the joyful get-together of conventions, etc. We must be prepared to give something in return.

"Another thought — it surely is up to us to see that the 'quiet' one of the two leaders has a

good time. Can you imagine how dull it must be to go out week after week, dressed for the dance, make the coffee, take the money and then sit around and watch everyone else moving happily to the music, particularly when you have heard it all being practiced the night before? We could all make up for this by sharing our own partner once in a while.

"One other thing. We have watched dancers come and go. A lot of second, third and fourth year dancers mention that they are dancing six nights a week. Surely this is a mistake for most people. No hobby is so good that it can sustain interest indefinitely at that pitch to the exclusion of other activities. Quite likely many of these people will drop out of the movement completely. How much better to pace ourselves and look on this great activity as something two people can do together right up to and including their retirement years, making very real and lasting friendships as they go."

BADGE OF THE MONTH



History plays a large part in the badge design of this month's featured club. The beaver, native to Canada, was a major part of the fur trade that helped open up the area in the early days. Even today, you'll find his picture on one Canadian coin.

With a nod to his importance, some 11 years ago a group in Ottawa decided to call themselves the Beaver 8's. This workshop group meets once a month and as a prerequisite all members must also belong to at least one other square dance club dancing regularly each week.

SQUARE DANCE DIARY

by a square dancer



And we always looked forward
to dancing to

LIVE MUSIC

*"SOMEBODY SURE SOLD THEM
A BILL OF GOODS..."*

*"WE SHOULD NEVER HAVE LET
SANDY MAC TAVISH ARRANGE
FOR THE MUSIC..."*



We invite you to send in
your suggestion for a scene
in the Square Dance Diary.

LADIES ON THE SQUARE

CHECK YOUR SQUARE DANCE COSTUME

By Lorraine Melrose



IT'S THAT TIME OF YEAR AGAIN, when we invite others to share in our favorite activity through the many square dance classes which will be starting this month. Have you, as an "experienced" dancer, considered just what might be your responsibility to these prospective dancers?

Some of you will help in various capacities with your club's beginners' class. Others of you will bring your friends to become members of that learners' group. Still others will help out regularly or on a once-in-a-while basis by filling in at that class. Perhaps your local shopping mall will sponsor dancing demos in cooperation with square dance week.

In any of these areas, in fact at any time you are in square dance dress, you represent the entire worldwide activity. **YOU ARE** square dancing!

What kind of picture of our beloved activity are you presenting? Let's look at ourselves as objectively as we can.

Naturally, you're both in regular square dance attire. For the ladies that means pretty dresses, petticoats, sissy pants, and square dance slippers, and perhaps, jewelry. (Definitely not pants suits.) For the gentlemen, that's long-sleeved square dance shirts, western-styled pants, and probably square dance boots, with appropriate tie, etc.

Ladies, let's put you before an imaginary mirror with an imaginary check list for yourselves. First, your lovely dress. Is it fresh-looking? Any threads hanging anywhere? Were there any places that needed repairing after you last wore it? Maybe an area where you'd caught and pulled the hem loose? A hook and eye that needs sewing? Is the zipper in good working order? (Maybe it needs a bit of bees wax or zipper wax to make it work more smoothly.) Fresh dress shields — a good precaution, even if you ordinarily do not need them.

Now, what about your petticoat? Is it also fresh — has it been laundered if it has needed it? Is it the right amount of bouffantness? Or, do you, as my husband puts it, look like a mushroom (because the petticoat is too full for the circumference of the skirt)? On the other hand, is your petticoat getting limp? Maybe you need to treat it in one of the ways mentioned in the February article or maybe you need a smaller one that will lift and give your "favorite" new life.

Check the length of your petticoat. The suggested length is 1" shorter than your dress. Again, any threads hanging? Petticoats are one area where it seems so easy for loose threads to hang and for us not to be aware of them.

Now down to those dancing slippers. They need to look fresh also. Do they need a polish job, or a re-dye to perk up the color? There are several shoe dyes on the market that make it possible for the do-it-your-selfer to freshen or even change shoe color at home. Look in the notions dept. of your favorite department store. Often an old but still wearable pair of shoes can be dyed to match a particular petticoat and give many more years of service. If done correctly the dye will not come off.

Naturally your pantyhose, if you wear them for dancing, are fresh and runless.

And don't forget your sissy pants. There's nothing so pretty as rows of lace showing as you dance. (A friend keeps an extra pair in the car just in case she forgets them as she once did.)

A thought or two when considering new apparel, and I present the man's point of view on this (from my John). He says he feels that a square dance dress should be toward the conservative side; that there's a place for every kind of dress for every kind of dance floor. What might be worn on the ballroom floor (he was thinking of plunging necklines, etc.) would not

necessarily be appropriate for a square dance.

Also, a mini-skirted length for square dancing is not as pretty as a skirt that comes to the knees. Remember that petticoats lift a skirt even higher, and when you twirl_____well! (A younger person's viewpoint: Our married daughter, they are new dancers this year, wears the short length for street dress, but not for her square dance attire.)

Jewelry that may interfere or get pulled or might snag others should not be worn.

Men, you have a shorter, but just as important a list to consider. You should have a long-sleeved fresh shirt; polished boots; neatly combed hair; be freshly shaven, or have a neatly

trimmed beard; and don't forget the deodorant! Color-wise, do you blend, coordinate, or even match your dancing partner?

Start your class out on the right track, too. Right from the beginning ask the ladies to wear a dress or skirt and blouse suitable for dancing, also low-heeled shoes and no pants suits. And of course, ask the men to come in long-sleeved shirts. Get good fashion habits formed early and these dancers will be ready for club membership after graduation with the proper square dancing attire.

John's final thought: When thinking of dancing and your costume, remember the song from *Fiddler on the Roof*, "Tradition!"

At the recent National Square Dance Convention held in Anaheim, California, Manning and Nita Smith were asked to conduct a special seminar for round dance leaders. In that series, Manning previewed his theory relative to round dancing as a part of the square dance activity. We are covering this theory on the next five pages of the Callers' Textbook and invite you to read it as this month's Round Dancer Module—Editor.



Harry and Kazuko Reed — Honolulu, Hawaii

WHILE STATIONED with the Air Force in Germany in 1964, Harry and Kazuko Reed learned to square dance and immediately upon graduation they took round dance lessons. Just a year later they began to teach rounds at the suggestion of their instructors, J.C. and Elberta Johnson. Frank and Carolyn Hamilton reinforced this suggestion during one of their European tours.

From the beginning their basic classes proved very successful and their round dance club was always one of the most active within the European Association of Square and Round Dance Clubs. In their spare time and working with Cal and Sharon Golden, Dave and Lucille Fike and others, Harry and Kazuko organized and managed many special dance activities on

the Continent. These specials, along with teaching demands, took them to five countries.

Before leaving Germany Harry arranged for an assignment to Denver, Colorado, where they studied under Jack and Darlene Chaffee. They almost lived with the Chaffees that year, with the dances, workshops and other dance oriented activities. Kazuko did lose six days on the dance floor in 1968 when the Reeds' only daughter, Lisa, was born.

In late 1968 Harry and Kazuko moved to Sacramento, California, where they joined Bob and Virginia Millican's advanced workshop and began their own classes near Beale AFB. The past three years have found the Reeds stationed at Hickam AFB, Hawaii. They teach a 6-month basic class each year and conduct a most active round dance program in the islands.

Harry and Kazuko are totally involved with local square, round, and ballroom dance activities. They have directed the round dance program for the Aloha State Square Dance Convention for the past three years and will chair it again this next year.

Round dancing has been introduced to the ballroom oriented Honolulu community. Harry and Kazuko report that there is lots of room left in Hawaii for dedicated teachers. The surface has hardly been scratched!

• Chapter forty-two

Squares and Rounds Together—One Program

By Manning Smith, Bryan, Texas

For years leaders have been saying "round dancing is a part of the square dance activity." Even so round dancing has tended to branch out as a separate entity. This has proved to be a deep concern for many leaders and, as a result of much study, veteran caller and teacher Manning Smith comes up with this chapter of the Callers' Textbook with some good clear thinking.

THESE ARE OPINIONS based upon thirty years of experiences and observations and two million miles of chasing a terpsichorean will-o-the-wisp back and forth across the country—always exciting, always enjoyable—but without ever really knowing why we did it!

Perhaps, like our founding fathers in the beginnings of these United States who did their daily chores and explored the frontiers around them simply because they were there, it was necessary that we, too, go through a period of experimentation and development before recognizing the direction we should attempt to go. 167 years passed before the Constitution finally came into being, and we have lived under it rather successfully for the last 200 years. Now the time has come for us to determine what direction we are to attempt with rounds in the square dance movement, based upon the analysis of where we stand today and upon the goals we would like to accomplish in the future.

It is admitted by all who have been privileged to observe the result of well-balanced programs of squares and rounds that (1) Round dancing improves dancing abilities; (2) Rounds should be a part of the square dance program; (3) Callers should participate as the leaders best qualified to judge the needs of their own dancers; (4) "Dancing" should be a part of the dancer's training.

With these thoughts in mind, it is appropriate that we analyze the round dance movement as it exists today and attempt to set up some guidelines for the *caller*.

Starting with Webster's definition of dancing as a "rhythmic movement, usually to music" and continuing up the ladder of achievement in round dancing to its most advanced form, we can see that there are at least six categories into which round dancing can be divided. They are:

Phase I—Those simple routines and drills that introduce the dancer to music of various kinds; step patterns that came into being to "fit" such music as march music, two-step music, waltz music, polka music, etc., each with its individual rhythm. Mixers and line dances and the simplest of routines like the schottische belong here.

Phase II—The “real” introduction to round dancing belongs here with emphasis being placed on the learning of simple routines composed of easy to do and easy to remember patterns of steps to good music. Couples recognize that they are now doing a “round”—a square dance round.

Phase III—The great “melting pot” of round dancing! It is in this phase that the dancer leaves the security and safety of the square dance round and ventures into the deeper water of more complicated routines, of experimental and sometimes awkward step patterns, of “split measure” units of steps and “split phrases” that do not follow the musical arrangement. Anything goes and the limited controls of the square dance round quickly give way to complete freedom in choreography. This is where our problems become acute as we will discuss later.

Phase IV—This phase is simply a continuation of Phase III at a still more advanced stage, and it is here that the round dancer is beginning to “put it all together”—to pick and choose and do what he likes best. And it is at this level that most round dancers elect to remain through the years.

Phase V—This phase is the most advanced challenge of round dancing in which the most complicated and difficult steps and step patterns and routines are used, even to the inclusion of other systems of dance with their different terms and meanings and directions of travel, etc.

Phase VI—The last category is that of exhibition dancing in which the best of all dancing is put together—the best of music and its interpretation in free flowing and beautiful movements developed through knowledge and experience and practice until the dance becomes a thing of beauty for the eye to behold and for the mind to set as a goal toward which to strive!

ABOUT THE AUTHOR—Few people have been a part of the square dance activity or contributed to it with greater humility and generosity than have Nita and Manning Smith. Manning, an all-American football great in his youthful college days, and Nita became deeply involved in square dancing in the 1940s. Their interest carried them to Colorado Springs and the Lloyd Shaw Summer Leadership Courses. From that point, their square dancing took them to many areas of North America and overseas. As time went on, the demand for their teaching ability in the field of round dancing continued to grow and for a while the Smiths only touched home long enough to get a change of clothes and to answer a stack of mail. Featured on many vacation institutes (Asilomar is just one of them), the Smiths are as well known perhaps as any leadership couple in the field today. The Smiths have felt strongly relative to the directions being taken by the activity as a whole and in this special Textbook chapter, Manning expresses these concerns and suggests a direction that all may follow.

Now, with these six phases of the round dance movement clearly in mind, let's discuss some of them in more detail so we can better understand the situation as it applies to each caller.

Phase I in rounds is exactly the same as it is in squares. The emphasis is on “fun” with a minimum of work involved. We start with what is known and understood by the pupil with commands like “join hands,” “circle left,” “circle right,” etc. Action is the key to “fun” and that is the way we start

with new dancers. Hence, anything you do that has some step training to good music is excellent.

Phase II for most callers is the important one and it is certainly not beyond his realm of capability. In fact, it should be considered as a definite part of his responsibility! If he shirks his duty here, he opens the door to practically every problem that comes up later.

Limited Guidelines Necessary

It is in this phase of the dancer's development that limited guidelines must be set for the choreography used in routines for square dance rounds. With the knowledge of a few basic steps and movements and positions, a caller could then proceed to teach with confidence recommended guideline square dance rounds. And he need go no further than this! His responsibility could end here if he so desired and he could rest in peace, knowing that he had introduced his new dancers to a secondary but important part of the square dance movement that could become very important to him later. By the time his new dancers have been with him for twenty to thirty weeks, *they* will begin to decide and express what they like to do and the caller must make a decision.

He can stay with square dance rounds where the greatest numbers of square dancers will remain, or he can continue up the ladder to more advanced rounds which require more and more time to learn and to teach. If he chooses the latter he must be prepared to learn more himself and to allow more time in his programming for the teaching of rounds. Or, he must get help. Regardless, he must consider the economic impact. He can keep his dancers for himself; he can share; or he can "run 'em off" to someone else.

If he is in an area where rounds are growing in popularity and his dancers desire to progress in rounds, he can easily stay ahead of them if he has the basic knowledge of the square dance round and if he has earned the dancers' confidence and respect. Everything depends at this point on what he has done in the past and on good sound judgment of what he should do in the future.

Every caller wants to be a *great caller*—now! And he only wants to spend time on what he wants—now, without regard to the greater responsibilities of this profession he has chosen—those of public relations, involvement in the lives of others, leadership, guidance, planning for the future of his dancers, etc.

So judge carefully and make your choice. Remember the words of Mahatma Ghandi who once said, "There go my followers. I must hurry and catch them—I am their leader."

Next Phase More Involved

Now we come to Phase III, that point in round dancing that requires as much time for learning as does square dancing, and this fact creates problems. For this phase people must devote another night to dancing. Many do not have another night to give. So they must make a choice whether to maintain the status quo or to get more deeply involved in dancing. And it is the dancers' choice! It is here that round dance classes begin, and successful round dance classes become round dance clubs where dancers can continue to learn and practice and climb the ladder of progress in round dancing in the same manner that square dance clubs, which feature no rounds, continue

the learning process through basics and extended basics into hot hash, experimental, etc.

The thought to remember when it comes to this is that *the dancers make the choice!* And there are many reasons why they choose as they do. Age, friendships, desires for ballroom training, inability to keep up with advancing squares are but a few of the reasons dancers “switch” from squares to rounds. And it is a “switch” from one part of the movement to another. They are the same people who became involved because of square dancing and square dancing will always be their heritage. In time many will come back to square dancing if allowed to do so, or if they can find someone who will call for them at their pace.

But for a time they find in Phase III the joy of learning *dancing!* Step training, body control, challenge, a variety of rhythms, unlimited possibilities of progress in the art of couple dancing, ballroom steps they have always wanted to do—all tied together in the “safety” of a routine that can be memorized by both partners. What they do not realize is that the more they progress, the more difficult the task becomes from the standpoint of practice and work. Many fall by the wayside and become dropouts from the entire movement. From this we know that squares and rounds are complementary. Advanced rounds need simple squares as an element of recreation and relaxation just as advanced squares need simple rounds for the same reason. The correct “mix” of the two at any phase is a joy to behold on any floor!

Phases IV, V, and VI belong strictly to an associated round dance movement of dancers who have become so involved with their specialty that they have little or no time for square dancing and these phases need no further discussion here. Suffice it to say that, almost without exception, every dancer in this movement came into the activity through square dancing and Phases I, II, and III of the rounds. In the next phases they simply seek something they did not find in square dancing—be it challenge, better dancing, or what have you. And many are still very stalwart supporters and leaders in the *entire square dance movement*.

As a summation of all this it is vitally important for everyone to understand exactly where we stand *today*; that we recognize that there are different phases of dancing in existence; and that no one can do it all! Each must do what he can within the limitations of time and ability and desire. And through cooperation and coordination we can make better and happier dancers who stay with us year after year after year.

Rounds in the Square Dance Program

Let's take a look at round dancing in square dance programs today. There are several approaches in clubs and in the classes that are building toward the club.

- (1) There is the caller who does no rounds and does not permit any.
- (2) There is the caller who teaches some form of couple dancing or line dancing along with squares as part of his teaching program.
- (3) There is the caller who teaches some form of couple dancing as a specific addition to the square dance program at a period different from the usual time allotted to squares, such as before square dancing begins, during an intermission break, or after the regular square dance program ends.

(4) There is the caller who teaches rounds on a different night and devotes that time to round dance training only.

(5) There is the caller who secures the assistance of a round dance teacher to handle the rounds in any of the above situations.

Each of these methods has merit! Each caller chooses what is best for him depending on his knowledge and ability and, probably most important of all, on the amount of time he can devote to this profession. His only mistake, if it can be called such, is in denying that there is any other method than the one he selects, and in forgetting that he, himself, along with the dancers, is learning and changing and getting better every day. Hence it is a wise caller who continually seeks ways to introduce variety into his programs while improving the dancing ability of his dancers.

This can be done through round dancing, provided he can get the general acceptance of a majority of his group. And this is the test and the challenge of the caller himself—in leadership and ability and dedication. It is easy to “hide” by simply saying, “I do not like that,” which translates into “I don’t know how to do it.”

So our advice to all callers is that you start preparing yourself now, before your dancers come up and ask you to teach them things their friends are doing in other clubs. With just a little instruction and learning and a bit of guidance you can continue to be your dancers’ “Hero” as you are now. They want to be “in the know” when they start traveling but they also appreciate having a “home” they can return to, knowing that you can fill them in on Phases I and II of round dancing.

So how do we start? Where are the guidelines needed? What methods do we follow? Next month this chapter will continue with suggestions for introducing rounds to the dancers as they proceed through the first 50 Basics of square dancing. Manning Smith will present a guide for teaching several round dance mixers and basic steps which the caller can easily follow.

When Will the Textbook Be Issued As a Separate Volume?

Originally the Textbook was to be a two-year, 24-chapter project. It was thought that all the major needs of the caller/teacher could be covered in this time, however, the series, which started in January, 1970, had only scraped the surface when it reached its 24th chapter.

Not only were there still many subjects yet to cover but a number of those topics which had appeared as chapters needed further coverage. Now that we’ve reached chapter 42, it’s apparent that there is still more to be said, more words of wisdom that need to be passed along, not only to the caller of the future, but to the veteran who finds that there is always *more to be learned*.

Like SQUARE DANCING magazine and like SIOASDS sponsored Asilomar vacation institutes, a composite viewpoint expressed by many leaders is our idea of good leadership direction. For that reason, we have gone to many of the top caller/coaches, round dance leaders, voice experts and deep thinkers in our activity for directions that have appeared in this continuing series. As a caller studies these, he is getting the viewpoint not of just one individual but of such a cross section of caller leadership, that the whole spectrum of calling and teaching is being covered in depth.

The authors for the coming twelve months are hard at work preparing the additional chapters. Perhaps by this time next year we will see a chance for completion and an opportunity to put all of this together into one bound book. In the meantime, we continue to search for those things that have not yet been covered.



DANCING IN COLUMNS

and

COORDINATE

SQUARE DANCE BASICS tend to follow trends. As an example, wheel and deal was but one of a series that grew out of such movements as acey ducey and shuffle the deck. Swing thru was one of a number of movements coming out a few years ago and developed around the ocean wave formation. From it came spin the top, spin chain the gears, spin chain thru and many others.

During the last year or so the emphasis has been in columns and a simple act of circulating in a column opened up a veritable Pandora's



Box of variety in this direction.

The column itself is an uncomplicated formation. Start from a square and have the head couples lead out to the right and circle to two lines of four (1). Each dancer will do a curlique (2) and the resulting formation (3) is two parallel columns with the dancers in each column facing in opposing directions. Now you are ready for an endless number of creations that include transfer the column, checkmate, 3 and 1 transfer the column, etc.

Perhaps the most familiar of all these column figures is coordinate and it starts from





the formation shown in figure (3) but, of course, with the joined hands released.

Moving around within the columns, each dancer will circulate one and a half positions, starting by passing two dancers (4). In our example, two of the men have reached the outside perimeter of the square. The other six have each met up with their counterpart whom they turn 180° with their right hand (5). As they finish the turn the end ladies (in this example) move forward to take the right hand of one of the solo men (6). The two who are turning in the center simply release arm con-

tacts and move forward to pair up with one of the other dancers to form two parallel, two-faced lines (7).

One of the trouble spots within the structure of this basic is the need for confidence in just how far each dancer moves. While it's not a bad idea to study these pictures and relate yourself to each position, learn to be truly versatile. If you are a lady dancer, study the part played by the man (and vice versa). It's quite possible that your caller will be teaching in depth and require that you know the figure from more than just the standard setup.



26th National Square Dance Convention

"World's Greatest Square Dance Event"



JUNE 23, 24, 25, 1977 • ATLANTIC CITY, NEW JERSEY CONVENTION CENTER

IT'S NONE TOO soon to be thinking about next summer, planning vacation schedules, etc. Don't forget to include the 26th National Square Dance Convention in your plans. The dates—June 23, 24, and 25, 1977. The place—New Jersey Convention Center in Atlantic City.

Education at the National

Education for who?—Education for you! All events are open to anyone wearing the Convention badge and some exciting sessions are being planned. The Education Committee will have over 60 hours of activities scheduled, including the ever popular Callers' Seminar and the Showcase of Ideas incorporating exhibits by many square and round dance organizations.

There will be panels and clinics scheduled for square, round and contra dancing, as well as general interest topics. The Leadership Forum will provide an opportunity for associations to present their views, problems, and solutions, and the activities they provide for their dancers' benefit.

The Callers' Seminar is conducted by three callers of excellence. It runs all three days of the Convention with two sessions each day and covers a multitude of subjects. To the caller/leader it provides a wealth of information. To the dancer it provides insight into an area which makes our hobby fun and challenging.

The Educators' Seminar introduces the square and round dance scene to leaders and teachers in schools, churches, recreation areas. This introduction is simple and enticing.

The Organization Roundtable brings together leaders, officers and dancers to describe organization structure, problems and solutions in roundtable discussion.

The Showcase of Ideas and Publications Display is a sharing of materials, clever ideas and accomplishments from around the country. All associations are invited to display.

Sew and Save has proved to be invaluable for the at-home seamstress. Professionals and talented amateurs share sewing designs, shortcuts and material handling.

That's a capsule view of Convention Education. Many of the events are presented during

non-dancing time so check your program book and take a few moments, at the beginning of the Convention, to include some education sessions in your schedule.

Convention Briefs

Convention '77 will have the Boardwalk Express. This will be flights from throughout the United States and other cities of the world. A special rate will be offered. Brochures are ready for distribution—please write for details.

Tour plans are being completed for Convention '77 and details will soon be available.



Steve and
Dorothy Musial
General Chairman

Some correspondence indicates that many bus trips to the 26th National are being planned. All buses coming into Atlantic City must have a permit. For information regarding this please write or call Joe and Rita Botta, 677 Gerard Road, Broomal, Pennsylvania 19008. The telephone number is (215) 356-7901.

A Convention '77 Special

Creamy clam chowder, succulent steamer clams, select Maine lobster, charcoal broiled chicken, corn on the cob, tomatoes, cucumbers, chilled watermelon—are you getting hungry? That's part of the menu for the special clam-bake, an added attraction at the '77 National. The clambake will be held on Friday, June 24, from 2 to 6 P.M. Reservations are required. If you'd like to attend send your reservations to Peter and Jennie Zukauskas, 314 East Broadway, Bel Air, Maryland 21014.

See you at the National in '77! For information write 26th National Square Dance Convention, Box 383, Glassboro, New Jersey 08028.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Florida

The West Coast Association of Florida is sponsoring its first weekend festival on October 22nd and 23rd at the very beautiful New Lakeland Civic Center. The squares will be called by Ken Bower and the rounds by two of the area's popular couples, Charlie and Madeline Lovelace and Marty and Birdie Martin. A planned afterparty following the Saturday night dance will take place at the Quality Inn with Jack Harris, Jim Baker and Chuck Kessler calling. A buffet breakfast is also being served. For additional information contact Cal Heinlen, Fall Fun Fest, 5372 58 Ave. No., St. Petersburg 33790.

The Round Dance Council of Florida will

present its Bicentennial Fall Festival on October 29, 30 and 31, at the DiLido Hotel in Miami Beach. For information write to Herb Gerry, S.W. 13th Avenue, Boynton Beach 33435.

Kansas

The Tumbleweed Twisters Square Dance Club of Lewis celebrated their first Harvest Festival in June in a big way. Thursday and Friday evenings were spent transforming an ugly hay wagon into a beautiful float that won first prize in the parade. The evening of the 5th brought a street dance with lots of spectators and many worn out dancing shoes.

—Janice Brown

Mississippi

The Magnolia Swingers recently sponsored a "Summer Holiday" with national caller Chris Vear at the Biloxi Holiday Inn on the Golden Gulf Coast. Chris will also appear at the Annual Square Dance Festival on October 1st and 2nd with Art Springer calling the tips. Carl and Clare Bruning of New Orleans will conduct the rounds. This affair will be held at the Sheraton-Biloxi Motor Inn in Biloxi.

Texas

On May 1st in Houston, the Rhythm Cloggers set a record for the Guinness Book of Records. Fifty people started this record setting session. At the end, two were left standing. Neither would give way to the other so it ended in a tie. Peter Goggin and Sandy Truax hold the record now at 7 hours, 13 minutes, 4 seconds. The record is for continuous clogging with no stops whatsoever. Second place was taken by Tim Goggin with a time of 7 hours even and third place was taken by Dave Goggin with a

Tommy Cavanagh and his Western Music provided the calling and live music for the Lister Square Dance Club's combined 23rd club birthday and a celebration of the American Bicentennial at Hainault, Essex, England.



ROUND THE WORLD of SQUARE DANCING

time of 6 hours, 45 minutes. If you're wondering about the repetition of the name "Goggin," Dave Goggin is the father of Peter and Tim. Congratulations to all the winners! If you're ever in Houston drop by and visit the Rhythm Cloggers.

—Judy Marquart

Italy

After a four year absence of square dancing in the city of seven hills (Rome), a class was started in January. An International group of American, English, Scottish, Australian, Canadian, Danish, and Italian children and adult dancers have graduated and are now the charter members of a new club—The Ramblin' Romans. Nearly all of the members are employees of the Food and Agriculture Organization of the United Nations, which is headquartered in Rome. The Ramblin' Romans have given square dance demonstrations and their caller, Yona Chock, has called first-nighters for the Overseas School of Rome, the Methodist Church, and the American Club's Fourth of July Bicentennial picnic in Rome. Two classes are planned for September—one in the Northern part of Rome, and the other in the Southern section.

—Alvin Chock

New Jersey

A special event for the Atlantic City area will be the Mid-Atlantic Festival to be held November 26-28 at Chalfonte-Haddon Hall, a new facility this year. If you're interested in further details write Mid-Atlantic Festival, P.O. Box 138, Linwood 08221.

The Jolly Promenaders of Trenton held

dances every Friday during July and August at the General Green Pavillion, Washington Crossing Park, Pennsylvania. Charlie Kides called for the dances.

California

Redwood Squares will present the first Labor Day Weekend at the Humboldt County Fairgrounds in Ferndale on September 3, 4, and 5. A complete program of dancing, square and round dance workshops, exhibitions, after-parties, and a midnight breakfast is scheduled. Glenn Wasson, Ken Bishop and Al and Connie Whitfield will present the program of square and round dancing.

Another endorsed Bicentennial event is the 20th Annual Jubilee of the Santa Clara Valley Square Dance Association. This will take place October 8, 9 and 10 at the Santa Clara County Fairgrounds in San Jose. Joe Johnston will be in charge of teen dancing. Jon Jones and Bailey Campbell will call the squares with Horace and Brenda Mills in charge of the round dancing.

Alberta

Only those who have participated in the planning and execution of a large convention know how much time, work and energy is involved. For instance, the folks in Edmonton have been busily engaged in just such an activity for several months, even though the date for their Canadian National Square Dance Convention is still two years in the future. Registration forms have been out for some six months and the people in charge are hoping for a "super" affair August 17, 18, and 19, 1978. Floor space for square dancing will be in excess of 38,000 square feet—large enough to accommodate 380 squares. Round dancers can look



Dancers from as far away as Italy, Belgium, Switzerland and Holland declared the 8th Annual European Square and Round Dance College held at Chiemsee, Germany a rewarding, if exhausting week of fun and fellowship. Nearly 200 dancers and their families enjoyed the calling of Bob McVey and Tom Crisp as well as the rounds programmed by Richard Perry and Corky Pell.



Members of the Cathedral Squares of Christchurch, New Zealand at the club's Freshman Frolic in May. Art Shepherd and Goeff Hinton called the 36-basics level dance.

forward to dancing on a wood floor in excess of 20,000 square feet in size. Callers from all across Canada have indicated that they will attend. More than 1200 rooms have been set aside for those who will be coming by train, plane or bus. Parking facilities and a special site for campers and trailers are being arranged for so that dancers will be able to come by whatever mode of transportation they wish. Everyone is urged to "Make a Date With Us in '78" to attend the Canadian National in Edmonton.

South Carolina

The 2nd Sunnyland Retreat will be held October 1st and 2nd at the Convention Center in Myrtle Beach. Johnny Jones, Ron Schneider, Ray Pardue, Don Williamson and the Dowdys comprise the staff. An advanced level Trail In Dance is scheduled for September 30th with Johnny Jones at the mike.

The Piedmont Square Dance Association is sponsoring the 7th Annual Palmetto Promenade on October 8th and 9th at the Greenville Memorial Auditorium. On Friday night guest callers Paul Marcum and John Swindle will share the mike. Andy Petrere will call on Saturday night with rounds being conducted by Charlie and Marge Carter.

North Carolina

Dancers in North Carolina have had very few large special dances or weekends outside of the mountain area. Last September callers and round dance leaders got together and put on a weekend campout in Eastern Carolina. It was such a big success that another such affair is planned for this year. The 2nd Annual SQamp-O-Roma will be held September 10-12 at the Green Acres Family Camping Resort in Williamston. Further details can be had by writing Pat McCue, 225 Carolina Pines Blvd., Rt. #4, New Bern 28560.

The third festival to be held during the year

1976 will take place at the Holiday Inn Convention Hall in Boone on November 5th and 6th. The affair, Holiday Capers, is for experienced dancers and the staff is to be announced later. Contact Fred Keller, Rt. 9, Lexington 27292.

Georgia

The Operations Recreation Association (ORA) of Savannah River Plant invites all square dancers to its 12th Annual Fall Roundup. The place is Bell Auditorium in Augusta and the date is September 11. All callers in attendance will be invited to call the afternoon dance. Harold and Judy Hoover will present a program of round dancing prior to the evening dance which will feature Wade Driver. Spectators are always welcome at no charge.

Ontario

St. Catharines Square and Round Dance Clubs are sponsoring a Centennial Square Dance at the Lakeport Secondary School in St. Catharines on September 25th. This is an all-day dance and dinner. Scheduled callers are Orphie Easson, Red Bates and Dave Moss. Dot and Ed Blackley will be in charge of the round dancing.

Connecticut

Callers Will Larsen and Eddie LeBlanc are holding a weekend of dancing at the Highpoint Motor Inn in Chicopee October 29-31. Len and Winnie Taylor will conduct the round dancing. For further details contact Eddie LeBlanc, 30 Shawnee Road, East Hartford 06118.

Vermont

A complete program of dancing and square and round dance workshops is planned for the Capital Couples 13th Fall Foliage Festival in Montpelier on October 1st and 2nd. The two-day affair will be held at the National Life Insurance Company in Montpelier and will feature the calling of Harold Bausch with Flo

(Please turn to page 80)

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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



September, 1976

A SQUARE DANCE PATTERN need not necessarily be new to be challenging. On the other hand, simply because a figure is old doesn't mean that it is guaranteed to give pleasure to both callers and dancers. Selecting the best that is available is the aim of this month's caller. From Mac McCullar, San Luis Obispo, California, comes these samples of material he enjoys calling. Remember, these are not necessarily original calls with Mac, just those he and his dancers find pleasurable.

(47)

Side ladies chain
Same ladies chain right
Two and four square thru
Right and left thru
Star thru
Pass thru
Bend the line
Pass thru
California swirl
Star thru
Right and left thru
Rollaway half sashay
U turn back
Allemande left

One and three flutter wheel
Curlique
Walk and dodge
Do sa do
Recycle
Sweep a quarter
Slide thru
Curlique
Swing thru
Recycle
Do sa do
Walk and dodge
Partner trade
Right and left thru
Slide thru
Do sa do to an ocean wave
Recycle
Sweep a quarter
And a quarter more
Left allemande

Heads square thru
Swing thru
Boys run
Lockit
Wheel and deal
Pass the ocean
Lockit
Swing thru
Boys run
Lockit
Ferris wheel
Centers curlique
Allemande left

Heads curlique
Walk and dodge
Curlique
Walk and dodge
Bend the line
Pass the ocean
Spin chain thru
Swing thru
Recycle
Pass thru
Trade by
Swing thru
Recycle
Curlique
Walk and dodge
Girls run right
Scoot back
Walk and dodge
Partner trade
Pass the ocean
Two ladies trade
Recycle
Allemande left

Heads step to a wave
Recycle
Sweep a quarter
Pass thru
Slide thru
Pass the ocean
Recycle
Veer left
Two ladies trade
Wheel and deal
Sweep a quarter
And a quarter more
Allemande left

Heads square thru
 Curlique
 Ends fold
 Peel off
 Left allemande
 Promenade
 Heads wheel around
 Curlique
 All eight circulate
 Cast off three quarters
 Swing thru
 Pass thru
 Wheel and deal
 Centers pass thru
 Left allemande



MAC
McCULLAR

Mac McCullar's involvement in square dancing came in 1954 when he completed a beginners' course. Later he began to call and has taught a minimum of two classes every year since 1955. Mac teaches and calls an average of 165-170 nights a year, traveling throughout the State of California on weekends and beyond that during vacations. Further involvement with square dancing comes with his ownership of Scope Records and Sunny Hills Recordings and he has 15 records to his credit. A knowledge of music and many years behind the mike have helped immeasurably in the production of square dance records. Mac has served in official capacities with the Central Coast Callers Association, a group he helped organize. He also helped organize the popular Square Affair, an annual weekend sponsored by both caller and dancer associations. Mac has served as club caller for 21 years with one club and 11 years with another. "Lucky me," says Mac. His family are all girls; his wife, Connie, and his three married daughters are all square dancers and so can understand Dad's devotion to his square dance hobby.

In addition to paying tribute to leaders from all over the world through our Caller of the Month and Paging the Round Dancer columns each month, we also salute a caller who has shown outstanding capabilities and dedication to square dancing. These individuals are asked to contribute dances for this feature.

Heads lead to the right
 Circle to a line
 Pass thru
 Tag the line
 Cloverleaf
 Centers pass thru
 Swing thru
 Men trade
 Wheel and deal
 Double pass thru
 Peel off
 Centers flutter
 Ends star thru
 Left allemande

Heads square thru
 Do sa do to a wave
 Recycle
 Curlique
 Walk and dodge
 Partner trade
 Pass thru
 Wheel and deal
 Pass thru
 Do sa do to an ocean wave
 Recycle
 Allemande left

(72)
 Head ladies chain
 Two and four half square thru
 Spin chain thru
 Girls circulate twice
 Do sa do to an ocean wave
 Boys cross run
 Make a left hand wave
 Left spin chain thru
 Girls circulate twice
 Do sa do to an ocean wave
 Boys cross run
 Spin chain thru
 Girls circulate twice
 Do sa do to an ocean wave
 Boys cross run
 Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

TRY IT

By Glenn Turpin, Lepanto, Arkansas

Heads slide thru, partner trade
Swing thru, split circulate
Recycle, curlique
Swing thru, split circulate
Recycle, curlique
Swing thru, boys run
Wheel and deal
Left allemande

Thor Sigurdson

Emerson, Manitoba, Canada

Heads lead to the right
Circle to a line of four
Do sa do across from you
Spin the top
*Walk and dodge
Now wheel and deal
Boys square thru three hands
Swing that girl
Face original partner, flutter wheel
Cross trail thru, left allemande

or

*Walk and dodge
Tag the line right
Wheel and deal, swing thru
Walk and dodge
Tag the line right
Bend the line, two ladies chain
Cross trail thru, allemande left

In the April Style Lab section of SQUARE DANCING we featured some "lines of three" movements. One involved wheel and deal from lines of three and we suggested that some one might like to send us a "get out" for the movement. This dance by Larry Wood of LaSelva Beach, California, is one that we received.

(62)

Head ladies chain three quarters
Side men turn them, then a half sashay
Lines of three forward up and back you reel
Now pass thru and wheel and deal
Couple on right wheel in
Lonesome lady wheels behind
Put center in and lines of three
Pass thru and wheel and deal
Ladies on right wheel as a couple
Lonesome man wheels behind, put center in
Lines of three go forward and back
Do sa do, make a six hand wave
Swing thru, in the wave the men run right
Three by three wheel and deal
Lonesome men pass thru, turn left
Go around two to line of four
Right and left thru, cross trail thru
Left allemande

AHLOO

By Fred Bailey, Rush City, Minnesota

Head gents corner girls forward and back
Curlique, boys run
Pass thru, circle four
Two gents break, line up four
Pass thru quarter right or curlique
Coordinate, couples circulate
Wheel and deal, curlique
Scoot back, girls circulate
Girls trade, boys trade
Turn thru, left allemande

SCHLER

By Cliff Long, Mars Hill, Maine

Heads half sashay
Square thru four hands
Swing thru with outside two
Walk and dodge, partner trade
Slide thru, swing thru
Lockit, spin the top
All eight circulate, swing thru
Boys run, bend the line
Move up to middle and back
Pass the ocean, boys run
Couples circulate, couples trade
Wheel and deal, left allemande

SINGING CALL*

TRAIL OF THE LONESOME PINE

By Clint McLean, Meriden, Connecticut

Record: Grenn #12152, Flip Instrumental with
Clint McLean

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside the ring

Come on home swing that handsome man

Then join your hands circle to the left

Go walking round the land

Left allemande corner

Weave that ring weave in and out

Until you meet her my friend swing this girl

Left allemande and promenade

In the Blue Ridge Mountains of Virginia

On the trail of the lonesome pine

FIGURE (Class Level)

Four ladies chain across and

Couples one and three promenade outside
halfway

Square thru in the middle of the ring

And you get four hands you know

Four hands around and then

Swing thru you do boys run

Half tag trade and roll

Swing this girl and

Left allemande and promenade

In the Blue Ridge Mountains of Virginia

On the trail of the lonesome pine

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

ROUND DANCES

LAZY RIVER — Grenn 14229

Choreographers: Al and Carmen Coutu

Comment: This routine has much motion and the music has the big band sound.

INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; SEMI-CLOSED Fwd, —, Manuv to CLOSED M face RLOD, —; Pivot, 2 M face LOD, Fwd, 2;

PART A

- 1-4 Fwd, —, 2, 3; 1/4 R Turn M face WALL, —, Side, Close; Fwd, Side/Rock, Recov, Thru; Fwd, —, 2 M face LOD, —;
5-8 (L) Turn Two-Step/(L) Turn Two-Step; L Turn, Side, Back to BANJO M face RLOD & COH, Pivot end CONTRA BODY BANJO M face LOD; Fwd, Lock, Fwd, Lock; Fwd, —, 2 end in CLOSED, —;

PART B

- 1-4 L Turn, Side M face RLOD, Back, Rock Side; SEMI-CLOSED Recov, Fwd/Step, Fwd, —; Back, Back to BANJO, Fwd, Fwd M face LOD; Fwd, Manuv to CLOSED M face WALL, Pivot end M face COH, —;
5-10 Side/Close, Pivot, 2, 3 M face LOD; Fwd, —, 2, —; (Double reverse) L Pivot, 2/Touch, —, Fwd M face WALL; Side Rock, Recov, Thru M face LOD, —; Fwd L Turn, Side to BANJO, Back, Back Turn M face WALL; Side, Fwd twd LOD in BANJO, 2, 3;

BRIDGE

- 1-4 CLOSED M face LOD Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Side, Close; Rock Side, Recov to SEMI-CLOSED, Side, —; Thru to CLOSED M face LOD, —, Fwd, 2;

SEQUENCE: A — B — Bridge — A — B — A plus Ending.

Ending:

- 1-2 M face WALL Side, Close, Side, Close; Rock Side, Recov, Side to REVERSE SEMI-CLOSED facing RLOD, —.

OUR BLUE HEAVEN — Grenn 14229

Choreographers: John and Shari Helms

Comment: This waltz is not for the novice dancer. The music is the lovely "Desert Song" done with the big band sound.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face WALL, Touch, —;

PART A

- 1-4 (Whisk) Fwd, Side, Hook to SEMI-

CLOSED facing LOD; (Wing) Thru, Draw, Touch to SIDECAR M face DIAGONAL LOD & COH; (Open Tele-mark) Fwd, Turn, Fwd, to SEMI-CLOSED face DIAGONAL LOD & WALL; Cross, Side, Close end in LEFT-OPEN facing RLOD;

- 5-8 Cross, Side, Close end facing LOD in SEMI-CLOSED; Thru, Side, Behind end in LOOSE-CLOSED M face WALL; Side, Draw, Close; (Hover) Fwd, Side, Recov to SEMI-CLOSED;

- 9-12 Thru, Side/Close, Side to BANJO M face DIAGONAL LOD & WALL; Manuv, Side, Close end in CLOSED M face RLOD; (Spin Turn) Pivot, 2, Recov M face LOD; Back, Side, Close;

- 13-16 Fwd, Side, Close; R Turn, Side, Close M face WALL; (Twirl) Side, Behind, Side to SEMI-CLOSED; Pickup, 2, 3 to CLOSED M face LOD;

PART B

- 1-4 (L) Waltz Turn; (L) Waltz Turn end in SEMI-CLOSED facing LOD; (Back Whisk) Back, Side, Hook; Pickup, 2, 3 end in CLOSED M face LOD;

- 5-8 (Drag Hesitation) L Turn, Side, Draw to BANJO M face RLOD & COH; (Impetus) Back Turn, Close, Fwd to CLOSED M face LOD; (Drag Hesitation) R Turn, Side, Draw to SIDECAR M face RLOD & WALL; Back Turn, Side, Close end in SIDECAR M face LOD & WALL;
9-12 Cross, Side, Close end in BANJO; Cross, Side, Close end in SIDECAR; Rock Fwd, Recov, Fwd to BANJO; (Cross Pivot) Fwd Across, R Turn, Fwd end with M on Outside in REVERSE SEMI-CLOSED;

- 13-16 (Cross Over) Fwd, 2, 3 end in SEMI-CLOSED facing LOD; Thru, Side, Close end in CLOSED M face WALL; Twisty Vine, 2, 3 end in BANJO M face DIAGONAL LOD & WALL; Fwd, Side, Close to CLOSED M face WALL;

SEQUENCE: A — B — A — B Step Apart and Point.

EVERYWHERE YOU GO — HI-HAT 949

Choreographers: Tom and Loveday Newby

Comment: An active two-step with nice airy and light music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Side, Close, Thru to BUTTERFLY M face WALL, —;

PART A

- 1-4 Balance L, 2, 3, —; Balance R, 2, 3, —; Side, Behind, Side, —; R Turn, Side, Back BANJO M face RLOD, —;

- 5-8 **Back, Turn, Fwd facing LOD in SEMI-CLOSED, —; Fwd, 2, 3, —; (Fwd, Close, Back to SIDECAR, —;) Side, Close, Cross M face RLOD, —; Fwd, 2, 3, —;**
- 9-12 **Fan, —, Hook end BANJO M face COH, —; Back, Close, Fwd, —; Side, Close, Cross to SIDECAR M face RLOD & WALL, —; Back, Side, Fwd to BANJO, —;**
- 13-16 **Wheel, 2, 3 M face WALL, —; Balance R, 2, 3, —; Balance L, 2, 3, —; Side, Close, Side to SEMI-CLOSED face LOD, —;**

PART B

- 1-4 **Fwd, —, Pickup to CLOSED M face LOD, —; Fwd, —, 2, —; Rock Apart, Recov, L Turn (Bk to Bk no hands joined), —; Continue Turn, Close, Side end in CLOSED M face RLOD, —;**
- 5-8 **Back, —, 2, —; Back, Close, Back, —; Back, —, 2, —; R Turn, Close, Fwd to SIDECAR M face LOD & WALL, —;**
- 9-12 **Fwd, —, Fan end BANJO M face LOD, —; Fwd, —, Fan end SIDECAR M face LOD, —; Fwd, —, Fan end BANJO M face LOD, —; Manuv, —, Side, Close end in CLOSED M face RLOD;**
- 13-16 **Pivot, —, 2, —; Side, Close M face WALL, Pivot, —; 2, —, Side, Close M face WALL; Pivot, —, 2 end in BUTTERFLY M face WALL, —;**

SEQUENCE: Dance goes thru twice substitute 15 and 16 with Pivot, —, Side, Close; Wrap, —, 2, —; Plus Ending.

Ending:

- 1-4 **WRAP Wheel, 2, 3, —; 4, 5, 6 face COH, —; (Unwrap) Fwd, —, 2, —; Fwd, —, Point, —;**

TEARS AND ROSES — Hi-Hat 949

Choreographers: Wayne and Norma Wylie

Comment: An interesting and busy two-step and the music has the big band sound.

INTRODUCTION

- 1-4 **SEMI-CLOSED Wait; Wait; Fwd, Close, Back, —; Back, Close, Fwd, —;**

DANCE

- 1-4 **Walk, —, 2 end in CLOSED M facing LOD, —; Side, Behind, Side, Thru; Rock Swd, Rock Swd, Step Swd to SEMI-CLOSED face LOD, —; Fwd Two-Step end in CLOSED M face WALL;**
- 5-8 **Rock Swd, Rock Swd, Step Swd to SEMI-CLOSED face LOD, —; Thru, —, Side, Close end in LEFT-OPEN facing RLOD; Thru, —, Side, Close to face LOD in SEMI-CLOSED; Pickup to CLOSED, —, Fwd, Close;**
- 9-12 **1/2 L Turn, —, Side, Close; L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close; (Rev. Twirl) Side, Close, Side, Close;**

- 13-16 **1/4 L Turn M face RLOD, —, Side, Close; 1/4 L Turn M face WALL, —, Side, Close; (Rev. Twirl) Side, Close, Side, Close; 1/4 L Turn M face LOD, —, Side, Close;**

- 17-20 **SIDECAR M face LOD Fwd, —, Side, Close to BANJO M DIAGONAL COH & LOD; Fwd, —, Side, Close to SIDECAR M face LOD & WALL; Rock, Recov, Side to TAMARA, —; Wheel, 2, 3, —;**

- 21-24 **Wheel, 2, 3, —; Unwind, 2, 3 end in CLOSED M face WALL, —; Side, Behind, Side, Front; Pivot, —, 2 end M facing LOD, —;**

- 25-28 **Side, Close, Cross end in SIDECAR, —; Side, Close, Cross BANJO, —; Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;**

- 29-32 **Turn Two-Step; Turn Two-Step; Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Fwd, Close, Back, Close;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 **(Twirl) Fwd, —, 2 end in BUTTERFLY M face WALL, —; Side, Close, Apart, Point.**

NO TWIRL WALTZ — MacGregor 5038

Choreographer: Dorothea House

Comment: An active yet not difficult waltz. The music is adequate.

INTRODUCTION

- 1-4 **OPEN Wait; Wait; Apart, Touch, —; Together, Touch, —;**

PART A

- 1-4 **Waltz Away, 2, 3; Turn In, 2, 3 end facing RLOD; Bwd Waltz, 2, 3; Back, 2, 1/4 R Turn M face WALL in BUTTERFLY;**

- 5-8 **(Under, 2, 3) In Place, 2, 3 LEFT-OPEN; Fwd Waltz, 2, 3; (Under, 2, 3) In Place, 2, 3 to OPEN; Fwd Waltz, 2, 3;**

- 9-12 **Repeat action meas 1-4 Part A except to end in SEMI-CLOSED;**

- 13-16 **Step, Swing, —; Fwd Waltz, 2, 3; Step, Swing, —; Pickup to CLOSED, 2, 3;**

PART B

- 1-4 **Balance Fwd, —, —; Balance Bwd, —, —; (L) Waltz Turn face COH; (L) Waltz Turn end M face RLOD;**

- 5-8 **Balance Fwd, —, —; Balance Bwd, —, —; (L) Waltz Turn face WALL; (L) Waltz Turn end M face LOD;**

- 9-12 **Fwd, Side, Close; Back, Side, Close; Twinkle Out, 2, 3; Cross, Touch, —;**

- 13-16 **Dip Bwd, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end in OPEN facing LOD;**

SEQUENCE: Dance goes thru three times as

music retards Acknowledge.

MY DREAMS — MacGregor 5038

Choreographers: Art and Evelyn Johnson

Comment: A nice waltz to dance with pleasant music.

INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Side, Behind, Side; Thru, Side, Close;

PART A

1-4 OPEN Fwd Waltz, 2, 3; Spin Manuv, 2, 3 end in CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face LOD;

5-8 Fwd, Touch, —; Back, Touch, —; (L) Waltz Turn; (L) Waltz Turn end in BUTTERFLY;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Thru, Side, Close to BUTTERFLY;

5-8 Repeat meas 1-4 Part B except to end in SEMI-CLOSED:

9-12 Waltz Fwd, 2, 3; Pickup to CLOSED, 2, 3 M facing LOD; Fwd, Side, Close; Fwd, Side, Close; (Slight travel here)

13-16 SIDECAR Cross, Side, Close to BANJO; Cross, Side, Close to SEMI-CLOSED; (Twirl) Fwd, 2, 3; Thru, Side, Close to BUTTERFLY;

SEQUENCE: A — B — A — B plus Twirl and Ack.

CONTRA CORNER

HERE'S TO THE FIDDLER

By Tony Parkes, Boston, Massachusetts

Formation: 1-3-5-etc., active and crossed over.

This is a double progression dance.

Record: Shaw 309

Intro: — — — —, Actives swing the one below

1-8 — — — —, Put her on the right
go forward and back

9-16 — — — —, With your right hand couple,
a right hand star

17-24 — — — —, Actives center, do sa do

25-32 — — — —, With your left hand couple,
a left hand star

33-40 — — — —, Actives center, swing your
own

41-48 — Cross at the head —, With the one
below, allemande left

49-56 Once around, a little bit more,
Two men in the middle and
balance four

57-64 — — Step thru, — — Swing below

The extra line at the end is necessary because the dance ends with a four count action.

ONO

By Fred Christopher, St. Petersburg, Florida

Heads flutter wheel, sweep a quarter

Pass thru, single circle one half to a wave

All eight circulate, swing thru

Recycle, pass thru

Trade by, half square thru

Tag the line in, curlique

Single file circulate and go two places

Boys run right, right and left thru

Left allemande

Bill Armstrong

Los Angeles, California

(47)

Heads lead right and

Circle four, make a line

Ends only star thru

Same two pass thru, U turn back

Half square thru

Go right and left grand

(47)

Sides lead right and

Circle four to a line

Ends only star thru

Same two rollaway

Square thru four hands

Partner right, right and left grand

SINGING CALL

SITTING ON TOP OF THE WORLD

By Johnny Walter, Okeechobee, Florida

Record: Ranch House #401, Flip Instrumental

with Johnny Walter

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

I'm sittin' on top of the world

Rolling along singing a song

I'm quitting the blues of the world

Rolling along singing that song

Circle left I just called the preacher

Par get ready to call

Allemande your corner promenade that hall

I'm sittin' on top of the world

Rolling along singing that song

FIGURE:

Head two square thru four hands go

Do sa do that corner one time you go

Curlique scoot back and then

Boys run and right and left thru

Come on slide thru swing that corner

Swing that corner girl allemande new corner

Promenade that world

I'm sittin' on top of the world

Rollin along singing that song

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ZINGER

By Ed Fraidenburg, Midland, Michigan

Heads square thru four hands
Circle half to a two-faced line
Tag the line right and
Boys cross run once and a half
Girls trade and roll
All pass thru, wheel and deal
Centers pass thru, left allemande

Fred Bailey

Rush City, Minnesota

Heads half sashay, star thru
Do sa do, slide thru
Spin the top, boys run
Half tag, trade and roll
Slide thru, square thru
Trade by, left allemande

Sides pass thru, U turn back
Heads reverse the flutter wheel
Heads lead right, circle to a line
Pass thru then
Half tag, trade and roll
Left allemande

These dances are from the Callers' Notes of the National Capital Square Dance Leaders Association, Camp Springs, Maryland.

Heads square thru, curlique
Cast off three quarters
Lockit, right and left thru
Pass thru, bend the line
Slide thru then
Pass to the center
Square thru three quarters
Left allemande

Heads flutter wheel and
Sweep one quarter
Spin the top, boys run
Tag the line and
Split the sides
Both turn left and keep going
Sides flutter wheel
Sweep one quarter
Pass thru to a left allemande

(75)

Heads lead right, circle to a line
Right and left thru
Roll a half sashay, pass thru
Tag the line in, turn thru
Tag the line, cloverleaf
Centers left turn thru
Right and left grand
or
Turn thru and
Left allemande

John Ward

Alton, Kansas

Heads square thru four hands
Swing thru, boys run
Half tag, cast off three quarters round
All eight circulate
Swing thru, boys run
Half tag, cast off three quarters round
All eight circulate, change hands
Left allemande

Heads square thru four hands
Flutter wheel, swing thru
Turn thru, trade by
Flutter wheel, swing thru
Turn thru, trade by
Allemande left

Heads square thru four hands
Star thru, pass thru
Partner trade and roll
Turn thru, trade by
Star thru, pass thru
Partner trade and roll
Turn thru, trade by
Allemande left

SINGING CALL*

LONE STAR BLUES AND BOB WILLS MUSIC

By Lee Schmidt, Ontario, California

Record: Hi-Hat #470, Flip Instrumental with Lee Schmidt

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw your partner
Join hands circle to the left around you go
Allemande left your corner do sa do your partner

Men star right it's once around you know
Allemande left your corner weave the ring
Weave in and out and then you promenade
Lone star blues and Bob Wills music
Have kept my heart alive since you've been gone

FIGURE:

Heads promenade halfway around the ring
Move into the middle and square thru four hands

To the outside go right and left thru
Turn your girl do an eight chain six
Count six hands across the ring you go
Lone star blues swing your corner lady
Left allemande new corner promenade your own

Lone star blues and Bob Wills music
When I hear faded love I feel at home

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

Gene Pearson
Groves, Texas

Heads flutter wheel, sweep a quarter
Pass thru, spin chain thru
Boys run, bend the line
Right and left thru, pass the ocean
All eight circulate, swing thru
Girls circulate, boys trade
Boys run, bend the line
Slide thru, square thru three quarters
Trade by, left allemande

Heads spin the top, turn thru
Circle up four
Heads gents break make a line of four
Right and left thru, spin the top
All eight circulate, spin chain thru
Swing thru, girls circulate
Boys trade, boys run
Bend the line, pass thru
Wheel and deal
Centers California swirl
Eight chain one, allemande left

SINGLE NO

By Joe Saltel, Eureka, California

One and three right and left thru
Cross trail thru then
Around one to a line
Pass thru, wheel and deal
Double pass thru
First couple right, next left
Right and left thru, pass the ocean
Swing thru, boys run
Ferris wheel, centers pass thru
Swing thru, boys run
Half tag, trade and roll
Left allemande

Bill Armstrong
Los Angeles, California
(68)

Heads lead right circle to a line
Just the ends star thru
Center two fold the girl
Star thru, right and left thru
Star thru, just the ends star thru
Center two fold the girl
Star thru, right and left thru
Eight chain one, left allemande

(68)
Sides square thru
Everybody fold a girl, star thru
Right and left thru
Just the ends star thru
Center two fold the boy
Star thru, right and left thru
Box the gnat
Grand right and left

DUDLEY SPECIAL

By Brian Hotchkies, Dudley, N.S.W. Australia

Three and four right and left thru
Just number one do a half sashay
Heads to the middle and back
Do sa do to an ocean wave
Recycle, star thru
One and two right and left thru
Three and four substitute (or zoom)
Number one dive thru
Do sa do to an ocean wave
Then recycle
Square thru three quarters
Left allemande

Jim Schnabel
Alexandria, Virginia

Sides pass the ocean
Right and left thru
Pass thru, pass the ocean
Spin the top, boys run
Couples circulate, ferris wheel
Zoom, pass the ocean
Cross trail thru
Left allemande

Heads star thru, pass thru
Curlique, girls run
Box the gnat then
Right and left thru
Barge thru, curlique
Girls run, box the gnat
Right and left thru
Barge thru, curlique
Girls run, box the gnat
Right and left thru
Barge thru and
Left allemande

SINGING CALL

CORRINA

By Mac McCullar, San Luis Obispo, California
Record: Scope #599, Flip Instrumental with
Mac McCullar

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade go Corrina go
Meet your partner curlique do a little do sa do
Men star left once around and then
Right and left grand
Meet Corrina she'll understand
You promenade her home and then

FIGURE:

Heads rollaway go up to middle and back
You turn thru and then partner tag
Corrina swing go 'round and 'round
Allemande left hey weave the ring
Around you go meet Corrina latch on promeno
You promenade Corrina home

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

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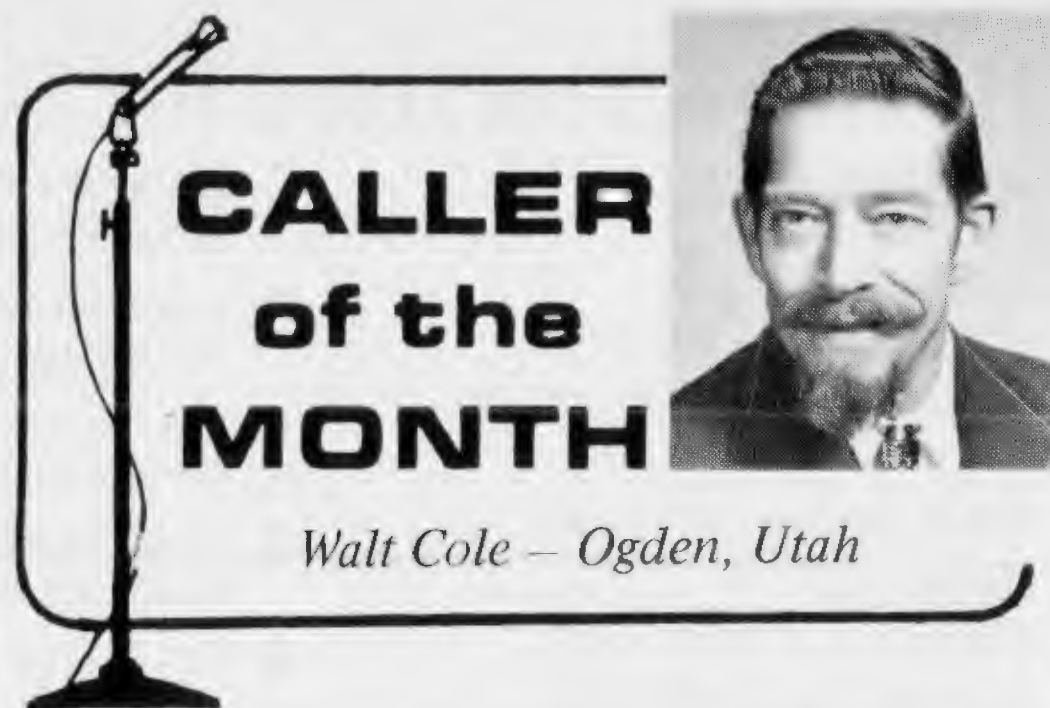
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CALLER of the MONTH

Walt Cole — Ogden, Utah

IN 1960 Walt and Louise Cole moved to Ogden, Utah, and fulfilling a promise to a close friend, started in Drew Whitney's square dance class. This proved to be the start of a long and happy and greatly involved love affair with the American Folk Dance.

Two years later Walt began learning to call with a callers' club that featured apprentices — the Hobby Callers. During this association he and Louise served as the club's Director and later President. In 1963 this couple started one of, if not the first, organized teenage clubs in the area.

Walt and Louise were Directors of the Contra Program for the 22nd National Square Dance Convention. This happening led to the organization of the Contra Bees, an exhibition group which has gained national prominence for performance, styling and portrayal of contras and other early historical dances. Walt, following this trail, has authored a book, "The First Steps to Contras," several articles in SQUARE DANCING magazine and American Squaredance magazine and records on the Kalox label. In subsequent Nationals they have served as panelists, moderators and as directors of the contra clinic and panels at the 24th



Bud
Whitten



Bobby
Keefe



Bill
Volner



Kip
Garvey



Sam
Mitchell

Singing Calls

TB 146 Streets of Memphis by Bill Volner

TB 147 Better Times a' Coming by Bill Volner

TB 148 Today I Started Loving You Again by Kip
Garvey

National Square Dance Convention.

"Calling is always thrilling to me, but the real thrill of contributing lies in teaching — both prospective dancers and callers." In this vein, Walt has designed and applied a 30-week callers' course, taught apprentice callers, has been on the Lloyd Shaw Foundation workshop staff, and appeared on the Bill Peters Callers' School staff as the contra specialist.

Walt holds a Ph.D in Entomology (bugs) and is Project Leader of the Forest Insect Population Dynamics Research Unit (U.S. Forest Service). Louise is the secretary for Elim Lutheran Church and both have served many years as scout leaders. Two of their three children square dance (not a bad average).

To sum it up, "We can never repay all the good things that have come to us from our involvement in square dancing — the experiences have been the greatest, the friends the truest, and the opportunities most abundant."

(LETTERS, continued from page 3)

American community and perhaps will add more voices to the cry to make western square dancing the national dance!

JoAnn Flynn
Penfield, New York

Dear Editor:

SQUARE DANCING has done it again! Almost immediately on our return from the 25th National I gathered all current and back issues to re-read "History of the U.S.A. in Dance." That outstanding magazine feature and the Pageant will be among my most vivid memories of the Bicentennial Year. Your staff, every worker and every dancer at the Pageant who presented the background material and the visual and audio delights deserve special thanks

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and praise. The Bicentennial has been greatly enriched by our country's history through dance. May I also add that your steady presentation of contra material and the place this dancing had at the Convention has made us firm believers in this beautiful dance form. We look forward to its growth in popularity and proper place along with square and round dancing.

Dorothy Neitzke
Vista, California

Be sure to read the Convention "credits" in this issue.
—Editor

Dear Editor:

Since this is our Bicentennial Year we thought you would enjoy this appropriate fashion. Pauline Sakahara of St. Louis, Missouri, wore this unique dress at the St. Louis

Pauline
Sakahara



"America the Beautiful" Festival held in April, where she and her husband, Dan, were General Chairmen. She will also model the dress in October at the Missouri Federation of Square

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and Round Dance Clubs Annual Festival. After this year she will remove the lower seven rows of ruffles, leaving a normal length square dance dress.

Irene Dunne, Creve Coeur, Missouri

Dear Editor:

Recently on a visit to California we had the pleasure of dancing with the Square Hoppers of San Jose. Bill Peters was the caller. We were welcomed with open arms. Halfway through the dance the president announced that there were some very special visitors at the dance.

Much to our surprise we were the special guests. We were presented with pins which indicated that we had danced with the Square Hoppers of San Jose. Why don't more clubs do this for their out-of-state visitors?

Mary and Joe Baker, Dundalk, Maryland

Dear Editor:

While vacationing in the Northwest we wanted to attend a square dance. Knowing of no one in the area to contact, we consulted the telephone book and, fortunately for us, we found that Kappie Kapperman, manager of



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Al and Evelyn Beck
Dana Point, California

Dear Editor:

On behalf of 70 Canadian square dancers

who flew in to Los Angeles on Monday for the Convention in Anaheim, we wish to thank the California square dancers who met us in great numbers to welcome us in true square dance fashion, even though our flight was close to five hours late due to an air strike at home in Canada. We arrived here from Toronto, Ontario, after changing to American Air Lines and being bused to Buffalo, New York.

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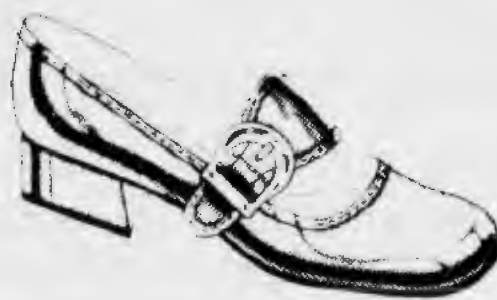


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(HISTORY, continued from page 23)

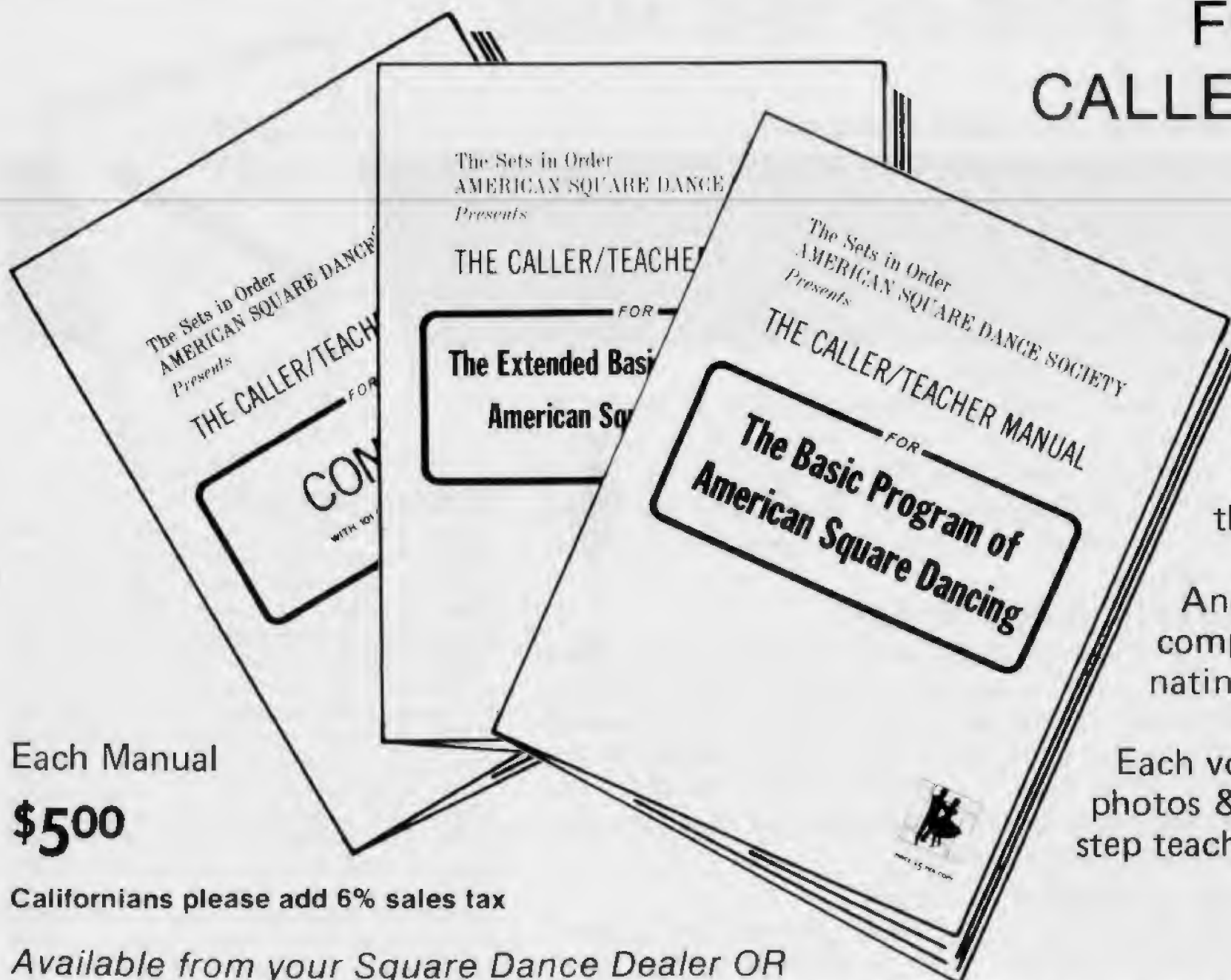
Vaquero, La Raspa, and quadrilles, were also favorite dances.

"El Espinado was danced like the Indita—with a hop step, lifting back first one foot then the other, pretending to be picking thorns from their heels. First with one hand then with the other, they twisted gracefully from one side to the other singing at the same time." (Shadows of the Past, by Cleofas M. Jaramillo, Seton-Village Press,

Santa Fe, New Mexico, 1941, pp 50-52, probably describes a village dance of the 19th century.)

Thus, a picture of the bailles or fandangoes can be formed in one's mind. Perhaps, though, the story is not quite complete because one main ingredient is still lacking or under-emphasized. Always, at dances, everyone, men, women, and even (probably) children, smoked cigarettes. No dance was complete without the ever-present haze of smoke—so in your visualization of a dance, dim your view with clouds of

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1846-1847, op. cit., p. 74.)

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We'd like to thank those who submitted articles and bits and pieces of history to aid us in bringing this series to you. It is our sincere hope that you have enjoyed reading about our national heritage of dance.

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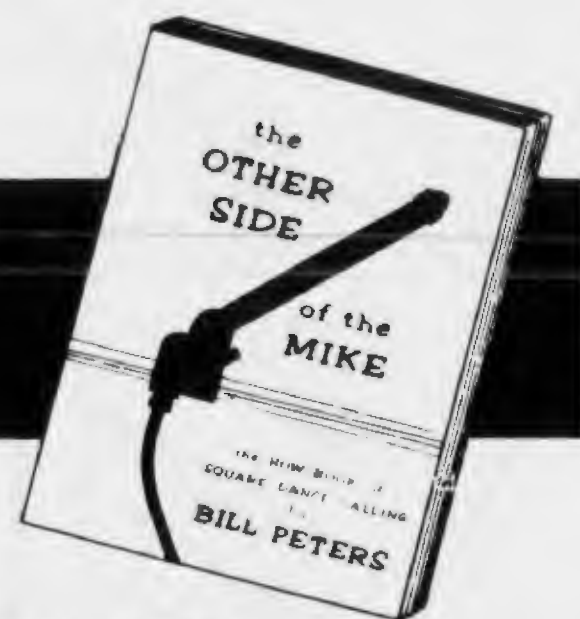
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ON THE
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SINGING CALLS

SEND ME THE PILLOW — FTC 32016

Key: A

Tempo: 130

Range: HB

Caller: Bob Cone

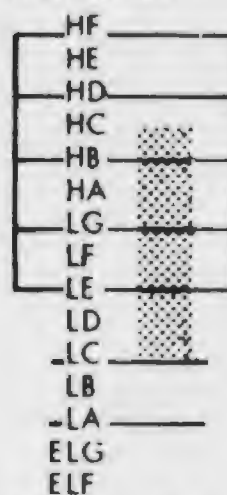
LA

Synopsis: (Intro & Ending) Four ladies chain across — back out and circle left — allemande left — allemande thar — right and left — men back up star — shoot star — curlique — men run right — left allemande — promenade (Break) Four ladies chain — back out and circle left — ladies center — men sashay — circle — ladies center — men sashay — circle — allemande left corner — weave ring — meet own promenade (Figure) Head two promenade halfway — down middle — square thru four hands — do sa do — swing thru — boys run right — half tag trade and roll — pass thru — trade by — swing corner — promenade.

Comment: Music improving on FTC. Figure

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

features a half tag trade and roll to add to choreography. Danceable figure. Rating: ☆+

LAST OF THE OUTLAWS — Ranch House 205
Key: D **Tempo:** 132 **Range:** HB
Caller: Darryl McMillan **LA**

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — left allemande corner — weave ring — do sa do — promenade (Figure) Head couples promenade half-way — down middle right and left thru — flutter wheel in middle — sweep a quarter more — pass thru — do sa do — curlique — scoot back — boys fold — girls turn thru — star thru — promenade.

Comment: Good rhythmical dance and the dancers will move right along. Figure seems very good. Rating: ☆☆+

WALKIN' OVER YONDER — Rockin' A 1366
Key: E Flat **Tempo:** 132 **Range:** HC
Caller: Doyce Massey **LE Flat**

Synopsis: (Break) Four ladies chain across — chain back home — allemande left corner — do sa do own — left allemande — weave ring — do sa do — promenade home (Figure) Head couples promenade halfway — down the middle curlique — boys run — square thru three hands — trade by — do sa do corner — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: Nothing outstanding in this record-

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALL

Grand Old Flag	Hi-Hat 458
You Ring My Bell	Rhythm Records 101
Merry Go Round Of Love	Wagon Wheel 131
Something About You Baby	
I Like	Chaparral 201
I Write The Songs	Red Boot 206

ROUND DANCES

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Apron Strings	Hi-Hat 946
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ing. It could become monotonous. Music is
average. Rating: ☆

ASPHALT COWBOY — Hi-Hat 461

Key: A Tempo: 128

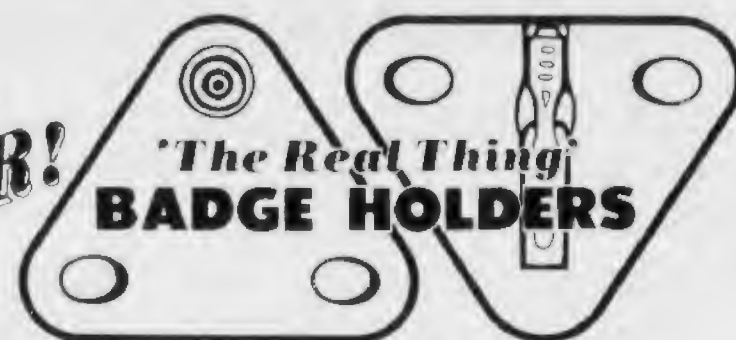
Caller: Joe Johnston

HC Sharp

LC Sharp

Synopsis: (Break) Four ladies chain across —
chain home — do paso — ladies back to back
— men promenade outside — turn partner
left — promenade — heads wheel around —
right and left thru — cross trail thru — left
allemande — promenade (Figure) Head
couples flutter wheel — curlique — walk and
dodge — veer to left — circulate — wheel and

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deal — dive thru — square thru — sides divide
and star thru — do sa do — swing thru two
by two — boys run right — wheel and deal —
swing corner — left allemande — promenade.
Comment: Good introduction with fine music.
Metering of words to music would assist in
this recording. Choreography will keep
dancers awake. Rating: ☆☆

COUNTRY BOY — Hi-Hat 463

Key: D Tempo: 128

Range: HD

Caller: Ernie Kinney

LA

Synopsis: (Break) Four ladies promenade inside
ring — swing partner — do sa do corner — see



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#33



#22

saw own — rock up and back — sides face grand square — (Figure) Heads square thru four hands — do sa do — swing thru — boys run right — couples circulate — wheel and deal — pass thru — trade by — swing corner — left allemande — promenade.

Comment: May be difficult for callers to handle on key. Seems this tune will be accepted by good singing callers, others may pass.

Rating: ☆+

BOOTS — Grenn 12153

Key: E Major & Minor

Caller: Dick Bayer

Tempo: 128 Range: HG Flat LB Flat

Synopsis: (Break) Circle left halfway — left allemande — grand right and left — do sa do — promenade (Figure) One and three curlique — walk and dodge — circle up four — make a line — right and left thru — cross trail — swing corner — promenade.

Comment: This is re-issue of previously recorded number. Updated figure makes it a better number. Good music. Rating: ☆☆

EL PASO CITY — Hi-Hat 471

Key: C

Tempo: 128

Range: HC

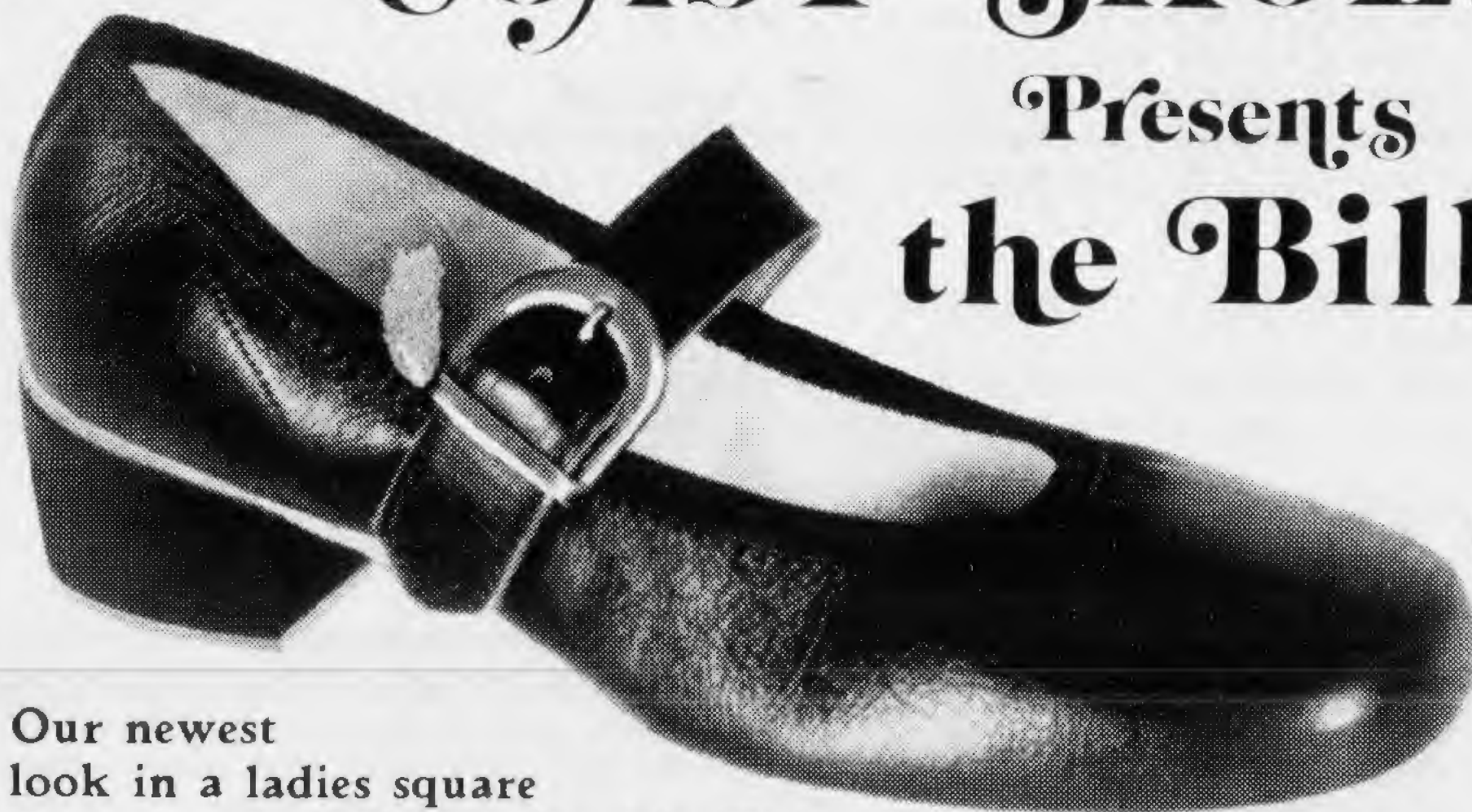
Caller: Ernie Kinney

LB

Synopsis: (Break) Circle left — left allemande — home do sa do — men star left — star

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Flip singing call by Darryl McMillan

Produced by

Darryl McMillan, 2439 East 17th Street, Panama City, Florida 32401, Phone(904) 763-3898

promenade her — men back out — left
allemande — come back and promenade
(Figure) Four ladies chain across — chain
back — put ladies back to back — men
promenade — do paso — corner promenade.

Comment: Easy dance within the 50 Basic
plateau. Caller can utilize his singing capabil-
ity on this number. Dancers may relax and
enjoy this one. Rating: ☆☆

CORRINA — Scope 599

Key: F & G Tempo: 136 Range: HD

Caller: Mac McCullar LA

Synopsis: Complete call printed in Workshop.

RH 203 "LIVING WITH THE SHADES PULLED DOWN"

Flip singing call by Darryl McMillan

RH 204 "SOMETIME GOODTIME SOMETIME BADTIME"

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RH 401 "SITTING ON TOP OF THE WORLD"

Flip singing call by Johnny Walters

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Comment: Tempo seems faster on recent Scope
releases. All major companies are keeping to
128 MBM. Timing makes it danceable and
this dance will be kind of a rouser for the
dancers. Rating: ☆☆+

MY WINDOW FACES THE SOUTH —
MacGregor 2193

Key: F Tempo: 130 Range: HA
Caller: Monty Wilson LA

Synopsis: (Break) Four ladies promenade —
swing at home — allemande left — own do sa
do — four men star by left — turn partner
right hand round — left allemande — swing

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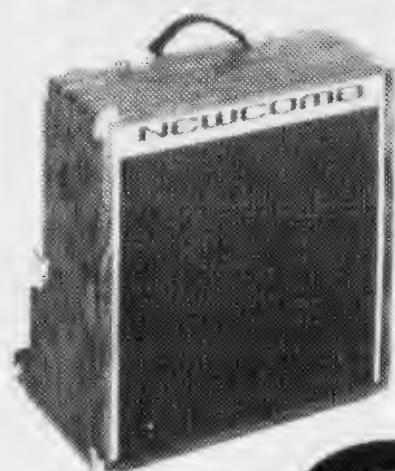
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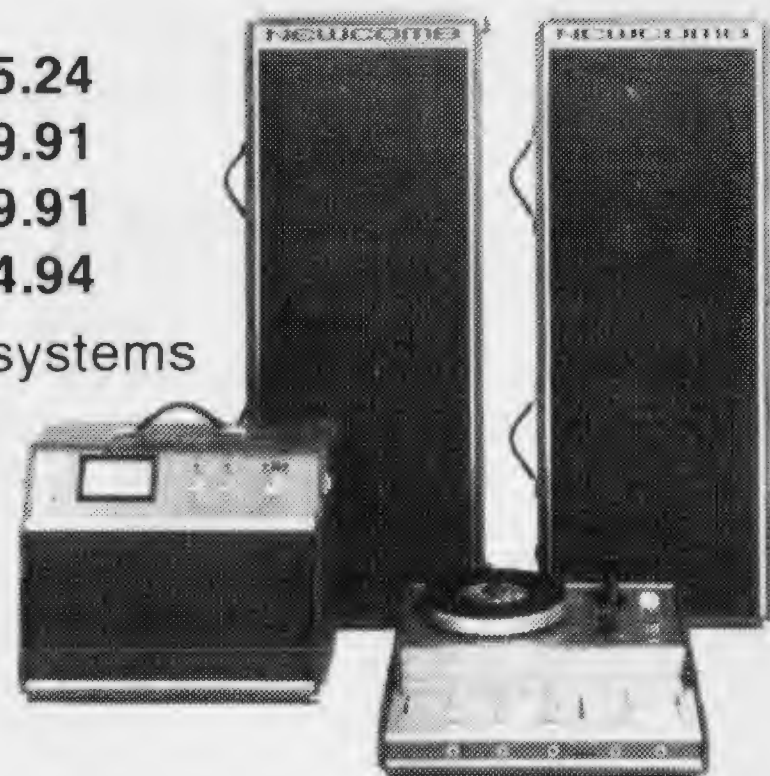


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own — promenade (Figure) Heads star thru
— pass thru — square thru three hands —
trade by — swing corner — join hands circle
left — allemande corner — weave ring — do
sa do — promenade.

Comment: A revival of this tune is due. Figure
is average. Tempo has been reduced from
previous recordings making it better.

Rating: ☆☆

LONE STAR MUSIC AND BOB WILLS MUSIC
— Hi-Hat 470

Key: C

Tempo: 128

Range: HE Flat

Caller: Lee Schmidt

LG

Synopsis: Complete call printed in Workshop.

Comment: Good music and simple figure for
dancers. Most all callers can handle this
number.

Rating: ☆☆

WAKE UP JACOB — Hi-Hat 465

Key: E

Tempo: 128

Range: HB

Caller: Dick Waibel

LB

Synopsis: (Break) Four ladies chain — join
hands circle left — ladies center — men
sashay — circle left — ladies center — men
sashay — circle left — allemande left — right
and left grand — do sa do — left allemande —
promenade (Figure) One and three prome-

— BETTINA —

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nade halfway — into middle square thru four hands — right and left thru — slide thru — square thru four hands — trade by — swing thru — boys trade — swing — left allemande — promenade.

Comment: Good novelty number that callers can get a work out with on the use of a lot of words. Seems like dance could become tiresome. Rating: ☆+

IF I HAD IT TO DO OVER —

Square Tunes 171

Key: C

Tempo: 128

Range: HC

Caller: Bob Fisk

LA

TRAIL OF THE LONESOME PINE —

Grenn 12152

Key: A Flat

Tempo: 128

Range: HC

Synopsis: (Break) Left allemande — grand right and left — do sa do — promenade — when home sides face grand square (Figure) Heads square thru four hands — curlique corner — split circulate — scoot back — walk and dodge — partner trade and roll — grand right and left — do sa do — promenade.

Comment: Not one of Bob's best efforts but dance movement has enough meat for most dancers. Rating: ☆☆

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Caller: Clint McLean

LC

Synopsis: Complete call printed in Workshop.

Comment: A good ol' tune that needed a re-issue. All callers can handle and dancers can join in. Dance choreography average.

Rating: ☆☆+

BLANKET ON THE GROUND — Mustang 170

Key: B **Tempo:** 128 **Range:** HC Sharp

Caller: Chuck Bryant **LB**

Synopsis: (Break) Heads lead grand parade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run — bend the line — right and left thru — flutter

wheel — slide thru — swing corner — promenade.

Comment: Some callers will have to prepare for lead into introduction. Normal choreography. Good music. Rating: ☆+

SITTING ON TOP OF THE WORLD —

Ranch House 401

Key: C **Tempo:** 132 **Range:** HA

Caller: Johnny Walter **LC**

Synopsis: (Break) Sides face — grand square — circle left — allemande corner — promenade (Figure) Head two square thru four hands — do sa do corner — curlique — scoot back —

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boys run — right and left thru — slide thru —
swing corner — allemande new corner —
promenade.

Comment: Good chord progression on a fine
instrumental. Nice calling by Johnny. Figure
is normal. Good piano and guitar.

Rating: ☆☆+

**WHEN CANDLELIGHTS ARE GLEAMING —
Thunderbird 145**

Key: D Tempo: 128 Range: HD

Caller: Bud Whitten LA

Synopsis: (Break) Circle to left — allemande
corner — turn partner right — men star left

turn it around — turn partner right — corner
allemande — swing own — promenade
(Figure) Head couples promenade halfway —
down the middle right and left thru —
curlique — walk and dodge — circle four —
break to a line — slide thru — square thru
three quarters — swing corner — promenade.

Comment: Word metering is rushed in some
spots. Dance is average in makeup. Good
instrumental.

Rating: ☆☆

BICENTENNIAL MEDLEY — Scope 601

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F, & E Flat LA

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Callers: Ted Wegener, Jeanne Moody, Don Pfister, Dick Hoffman, Clyde Drivere

Synopsis: (Break) Head two ladies flutter wheel straight across — side two ladies flutter wheel — four ladies flutter wheel across — join hands circle left — allemande left corner — grand right and left — meet own and promenade — home swing (Figure) Heads promenade halfway — down middle do sa do — curlique — boys run right — square thru three quarters — trade by — swing corner — left allemande — do sa do — promenade (Figure) Head two couples promenade half-way — down middle square thru four hands

— swing thru with outside two — boys run around the girls — wheel and deal — sweep a quarter more — swing star thru — trade by — swing corner — lady promenade (Figure) Two and four lead to right — circle four — line of four go up and back — right and left thru — star thru — pass thru — chase right — boys run right — right and left thru — pass thru — swing corner — allemande new corner — promenade.

Comment: A novelty Bicentennial number that seems late in its release. Check the dance figures for accuracy before calling.

Rating: ☆+



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CAROLINA COUNTRY MORNING —

Thunderbird 143

Key: D Tempo: 128 Range: HB

Caller: Bobby Keefe LB

Synopsis: (Break) Four ladies chain — join hands circle left — ladies in — men sashay — circle left again — ladies in — men sashay — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half around — lead to right — do sa do — circle four — heads break — make a line — pass thru — tag the line — face in — box the gnat — square thru four hands — swing corner — promenade.

Comment: Good instrumental. Nice recording by Bobby. Tempo seems comfortable for easy dancing. Rating: ☆☆

SUSAN WHEN SHE TRIED — Thunderbird 144

Key: D Flat Tempo: 128 Range: HB Flat

Caller: Bobby Keefe LA Flat

Synopsis: (Break) Four ladies chain across — join hands circle left — allemande left — allemande thar — forward two — make a star — men swing in right hand star — shoot star — do sa do own — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — half tag the line — face to right —

box the gnat — square thru three hands — corner left allemande — promenade.

Comment: Melody of tune doesn't seem too adjustable to square dancing. Some callers may enjoy but will need work. Rating: ☆+

YELLOW ROSE OF TEXAS — Red Boot 204

Key: G Tempo: 128 Range: HC

Caller: Stan Burdick LB

Synopsis: (Break) Salute partner & corner — sides face grand square — reverse — face corner — allemande left corner — grand right and left — meet own do sa do — promenade — swing (Figure) Head two couples promenade halfway — side two couples swing — heads lead right — circle — break make a line — pass the ocean — make a wave — swing thru two by two — boys trade — turn thru — take corner left & roll promenade — swing.

Comment: Novelty number that many callers may enjoy for change of pace. Easy dance for most beginner groups. Good music as usual by Red Boot. Rating: ☆☆

OLD FASHIONED SONG — Longhorn 1014

Key: A & B Flat Tempo: 130 Range: HD

Caller: Johnny Hozdulick LB Flat

Synopsis: (Break) Circle left — allemande left corner — come back and box the gnat — four

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ladies promenade all the way — home do sa do — left allemande — swing — promenade (Figure) One and three lead to right — circle four — break and make a line — up and back — pass thru — tag the line — face with curlique — boys run around that girl — eight chain four — pass thru — swing — promenade.

Comment: Johnny makes the record sound good. Use of steel guitar adds lift to instrumental. Figure average. Rating: ☆☆

YOU TWO TIMED ME ONE TIME TOO OFTEN — MacGregor 2192

Key: B Flat Tempo: 128 Range: HB Flat LA
Caller: Otto Dunn

Synopsis: (Break) Circle left — allemande left — allemande thar — right & left men back up star — slip the clutch — pass one girl — left allemande — swing own — promenade (Figure) Head two couples curlique — walk and dodge — circle four with outside two — break make a line — up to middle — curlique — coordinate all eight — boys move up bend the line — star thru — dive thru — square thru three hands — swing — promenade.

Comment: Caller's diction needs to be clearer for good dancing. Dancers will be moving on this number. Rating: ☆+

FLIP HOEDOWN

JULIANNE — Square Tunes 172

Key: G

Tempo: 132

Caller: Jack Lasry

Comment: Produced with the home dancers in mind. Instrumental slowed on called side. Workshop record using chase right.

Rating: ☆+

HOEDOWNS

PAMELA — Hi-Hat 631

Key: E

Tempo: 128

Music: Del Kacher Rhythm Boys — Bass, Guitar, Piano

HONEYTOAST — Flip side to Pamela

Key: B Flat

Tempo: 128

Music: Del Kacher Rhythm Boys — Bass, Guitar, Piano

Comment: Unusual feel on these instrumentals. Seems callers will take a shine to these rhythm tunes. Rating: ☆☆

MIDNIGHT — Blue Star 2026

Key: G

Tempo: 132

Music: Blue Star Band — Guitar, Bass, Piano, Drums

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WILDWOOD FLOWER — Flip side to Midnight
Key: D **Tempo: 132**

Music: Bayou Ramblers — Guitar, Bass, Piano,
Drums, Violin

Comment: Strong beat on this recording and reviewer believes these hoedowns will be acceptable to many callers. Not too much melody on Midnight. Violin used on Wildwood Flower. Rating: ☆☆

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(WORLD, continued from page 43)

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Sept. 3-5—18th Labor Day Festival, Central
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Sept. 3-5—Labor Day Weekend, Humboldt Co.
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Sept. 3-6—5th Annual Trailer-Camper S/R/D
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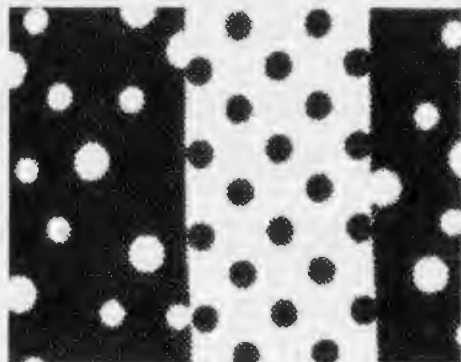
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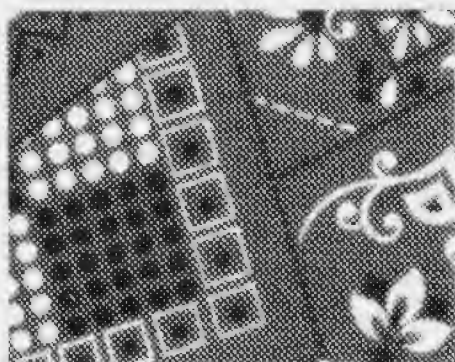
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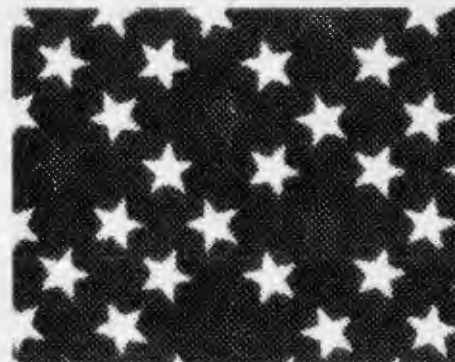
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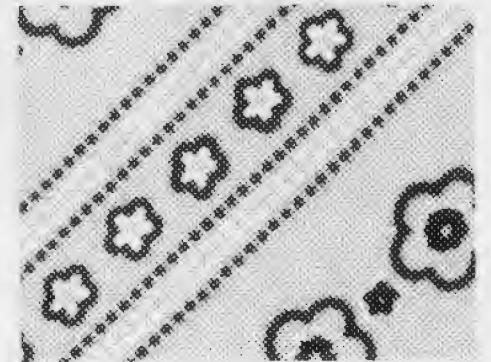
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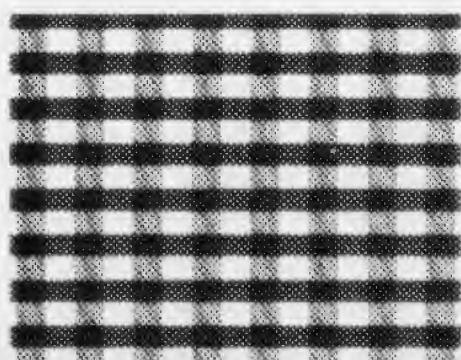
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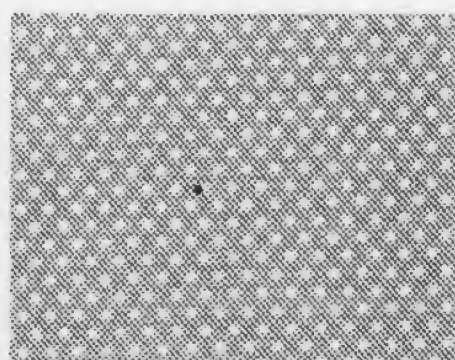
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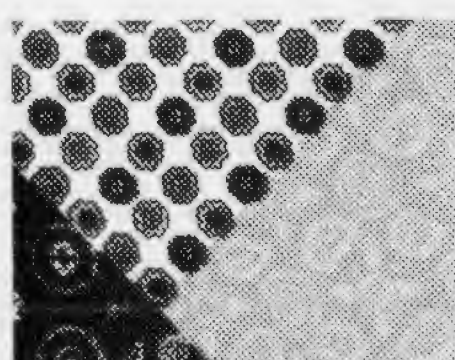
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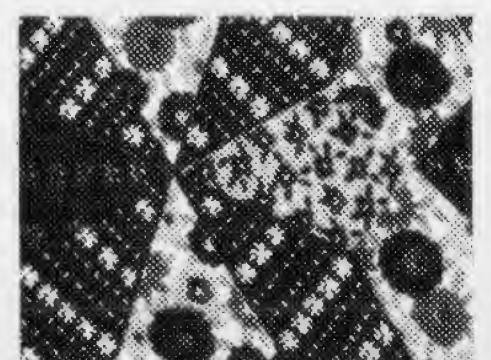
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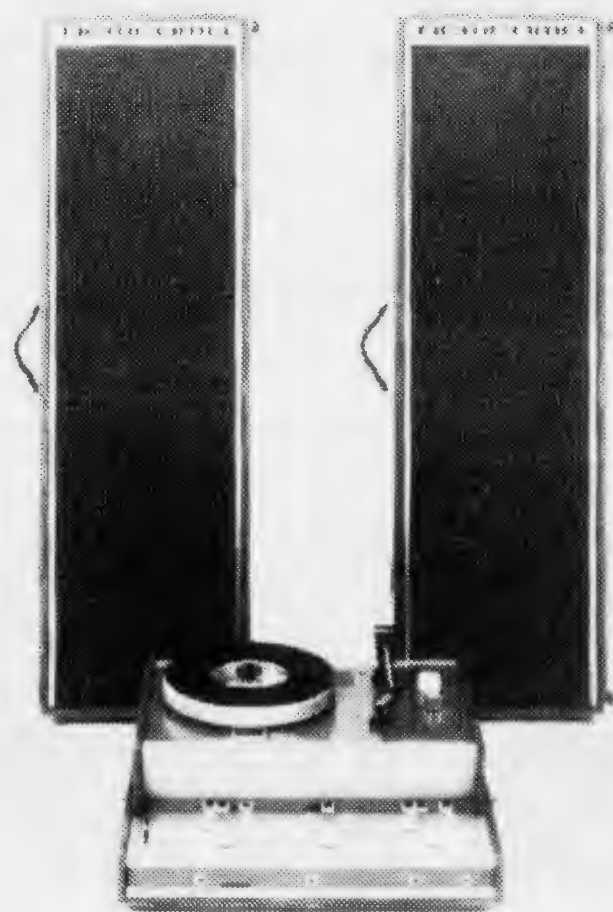


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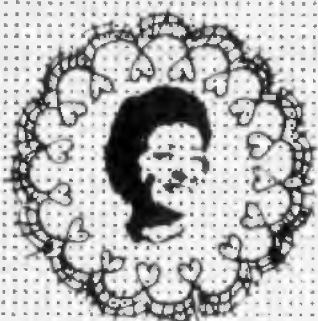
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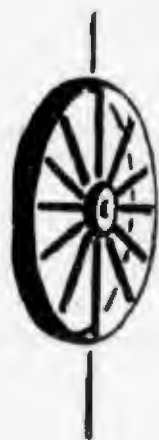
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Sept. 24-26—Riviera R/D Roundup, Riviera Hotel, Palm Springs, California

Sept. 25—Fall Roundup, Civic Center, Dodge City, Kansas

Sept. 25—59ers Annual Harvest S/D, Ramada Inn, Billings, Montana

Sept. 25—Centennial S/D, Lakeport Secondary School, St. Catharines, Ontario, Canada

Sept. 25—N.C. R/D Assn. Dance, Polo Park Rec. Center, Winston-Salem, North Carolina

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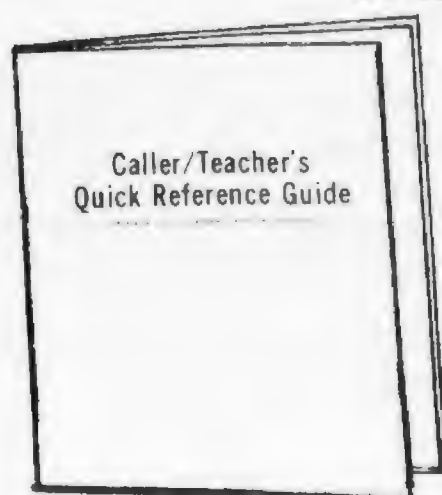
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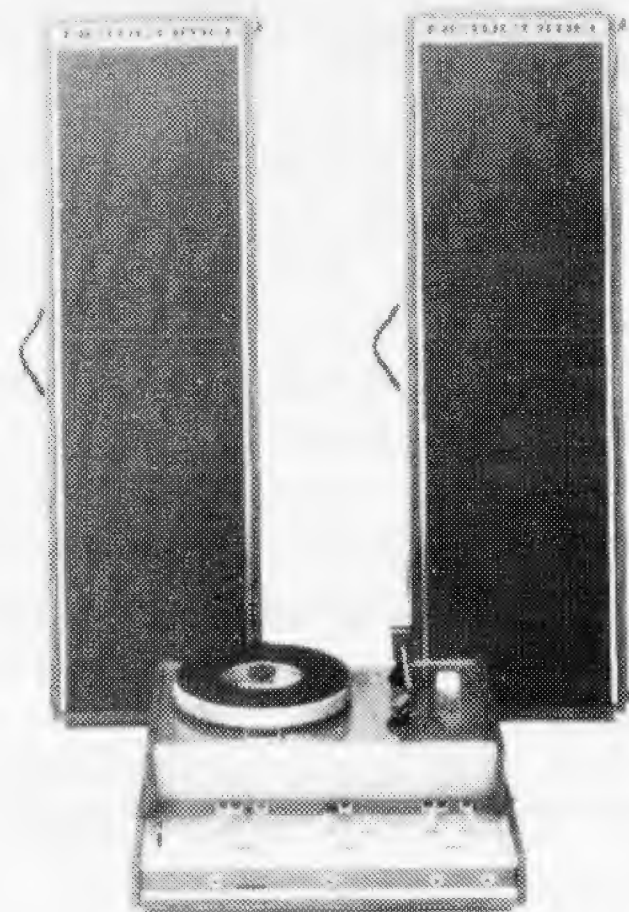
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- Oct. 1-3-S/D Weekend, Meramec State Park, Sullivan, Missouri
- Oct. 1-3-5th Annual Flaming Leaves S/D Festival, Olympic Arena, Lake Placid, N.Y.
- Oct. 8-9-7th Annual Palmetto Promenade, Memorial Auditorium, Greenville, South Carolina
- Oct. 8-9-21st Chattanooga Choo Choo Festival, Memorial Auditorium, Chattanooga, Tennessee
- Oct. 8-10-S/D Weekend, Meramec State Park, Sullivan, Missouri
- Oct. 8-10-20th Annual Jubilee, Santa Clara Valley Fairgrounds, San Jose, California
- Oct. 9-October Fest II, Big Stone Gap, Virginia
- Oct. 14-16-1st Black Gold Festival, Happy Hollow, Hazard, Kentucky
- Oct. 15-16-9th Annual Spirit of '76 S/D Festival, Intermediate School, Yorkton, Virginia
- Oct. 16-1st Annual Turkey Trot Festival, Yellville, Arkansas
- Oct. 16-Goober Gamboleers Peanut Festival, Civic Center, Dothan, Alabama
- Oct. 16-17-S.E. District Roundup, Beaver Bend State Park, Oklahoma
- Oct. 22-23-Weekend Festival, New Civic Center, Lakeland, Florida
- Oct. 22-24-Fall Festival, East Hill Farm, Troy, New Hampshire
- Oct. 22-24-SquarEsta Weekend, Vandenburg Inn, Santa Maria, California
- Oct. 29-31-Fall Fiesta, Griswold's Inn, Claremont, California
- Oct. 29-31-Oktoberfest Weekend, Univ. Mass. Conference Center, Amherst, Massachusetts
- Oct. 29-31-2nd Annual Camporee, Central Park Camp Haven, Haines City, Florida
- Oct. 29-31-S/D Weekend, Highpoint Motor Inn, Chicopee, Massachusetts
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KAY WILSON

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fashion feature



Hot pink and white crepe—lovely summer colors—with a pattern of frosty white roses and dots. Peri Lebeck's dress is made with a 16-gore skirt, finished with a wide ruffle. Rows of white baby lace are inset on the bodice as well as repeated on the sleeves and skirt. A delightful dress to set off a summer tan.



The AMERICAN SQUARE DANCE WORKSHOP

bulletin

YOUR PASSPORT TO THE WORLD OF TRAVEL



What's Happening With S.D. Travel ?

AS YOU READ THIS, 80 square dancers from 10 States and 1 Canadian Province are wending their way across Denmark, Sweden, Germany, Austria and Switzerland with Bob and Roberta Van Antwerp and Bob and Becky Osgood as their "fearless leaders." Should you be reading this on Saturday, September 11th, you might close your eyes and picture the group dancing in Copenhagen with about five squares of Danish dancers who have worked hard to master the 50 Basics. Primarily enjoying Slavic folk dancing, this group of Danish school teachers under the tutelage of Tove and Erik Buus has enjoyed its contact with American square dancing which, they say, is different than any other folk dancing in the world.

Or, if you should be reading this on Tuesday, September 14th, you'll find us with a "new experience" as we share an evening with the Folkdanslaget Fyrvapplingen, a local Swedish folkdancegroup (that's how it's written there) in Stockholm. They plan to show and involve us in some of their simpler dances and we plan to reciprocate with our type of dancing.

Then on Saturday, September 18th, we'll be participating in a larger dance in Berlin where square dancing is regularly enjoyed and excellent callers are to be found. This evening the setting will be the baroque-style Friedenau Townhall. Just two days later the setting will be in the beautiful Bavarian countryside of Garmisch where a portion of the Munchen Dip-N-Divers Club will come to enjoy an evening with Americans.

So, as you can see, we'll be doing quite a bit of dancing on this trip along with sightseeing.

- 1977 -

So far there are two very exciting tours in the works for next year. The first one is a 25-day SOUTH PACIFIC ADVENTURE. Departing April 20th, it will be led by Johnny and Marjorie LeClair. Well-known for their prowess in the square dance field, the LeClairs are also

becoming experts in the travel area as they have led former ASDW tours to Europe, the South Pacific, the Orient, South America and Africa. This upcoming adventure will enjoy the very best of idyllic tropical scenery in Papeete, Bora Bora and Moorea as well as the exciting island of Fiji. Then marvelous Sydney will unfold, both its city and the surrounding areas where you'll discover kangaroos, wallabies and koala bears. Next stop — New Zealand where the South Island, including Christchurch and Mt. Cook, and the North Island, including Rotorua, Waitoma and Auckland, will all be explored. Square dances are being planned in both Australia and New Zealand and dancers in these areas are every bit as enthusiastic about the activity as you would find anywhere.

The second tour is another first for ASDW as Don and Marie Armstrong lead a group to Russia, Finland, Lapland and Denmark. This will be a 22-day trip and will depart the end of June next year. Both Lapland and Russia are new areas for us to discover and this well may be a pathfinder group for future square dance trips.

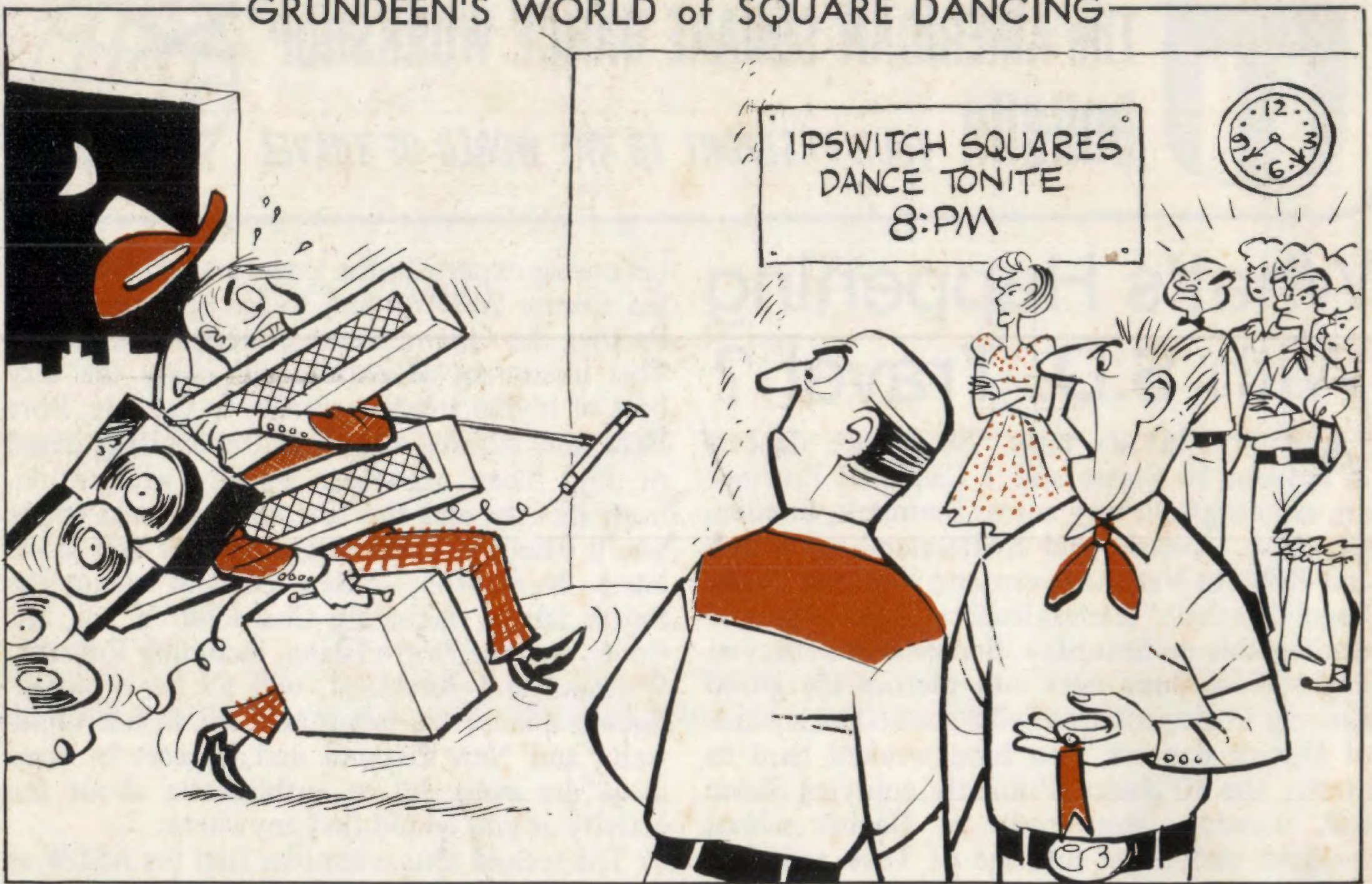
Each of these tours is limited to 20 couples. Complete itineraries may be obtained by writing to The American Square Dance Workshop, 462 North Robertson Blvd., Los Angeles, Ca 90048.

Get the very best out of travel by combining your trip with the finest people in the world — square dancers!



Ready to leave Nairobi last April and start a five-day safari are the LeClairs and 39 intrepid travelers.

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